MODERN JAPANESE PAINTING
the force of tradition

MODERN JAPANESE PAINTING
the force of tradition

BY MICHIAKI KAWAKITA
Prepared under the Supervision of the
National Museum of Modern Art, Tokyo

Published by
TŌTO BUNKA COMPANY, LIMITED: TOKYO, JAPAN
Distributed Exclusively by
CHARLES E. TUTTLE COMPANY: RUTLAND, VERMONT & TOKYO, JAPAN

Published by

TŌTO BUNKA COMPANY, LIMITED

Tokyo, Japan

Exclusive Distributors
(in Japan and all other countries)

CHARLES E. TUTTLE COMPANY

28 S. Main Street
Rutland, Vermont
U. S. A.

15 Edogawa-cho
Bunkyo-ku, Tokyo
Japan

© 1957, Tōto Bunka Co., Ltd.

This book is a revised and enlarged edition of *Currents in Japanese Painting*, published by Tōto Bunka Company in 1955

Printed in Japan

CONTENTS

List of Plates	v
Plates	1
Modern Japanese Artists and Their Antecedents	53
Chronological Chart	68
Biographical List	71
Index	79

LIST OF PLATES

Page 1 RAIN, *by Fukuda Heihachirō. 1954*

2 SCROLL-PAINTING BASED ON THE *Tale of Genji* (*Section and detail*). *Heian Period.*

3 PAINTING ON A SUTRA SCROLL (*Detail*). *Heian Period.*
THE TALE OF THE BAMBOO CUTTER (*Section*), *by Kobayashi Kokei. 1914.*

4 THE STORY OF LADY KIYO (*Detail*), *by Kobayashi Kokei. 1930.*

5 PRAYER FOR A SAFE DELIVERY, *by Yasuda Yukihiko. 1914.*

6 CARICATURE OF BIRDS AND BEASTS (*Section*). *Heian Period.*
TEMPTATIONS OF DEVILS AND DEMONS, *by Shimomura Kanzan. 1910.*

8 THE HISTORY OF MT. SHIGI (*Section*). *Heian Period.*
LI SAO (*Detail*), *by Kikkawa Reika. 1926.*

9 HSI-YU-CHI (*Journeys In the West*) (*Detail*), *by Maeda Seison. 1927.*

10 PORTRAIT OF MINAMOTO YORITOMO. *Kamakura Period.*

11 IN THE ENCAMPMENT AT KISEGAWA (*Detail*), *by Yasuda Yukihiko. 1940.*

12 SOUTHERN SCENE, *by Kikuchi Keigetsu. 1928.*

13 PORTRAIT OF THE MINISTER OF THE RIGHT, SANETOMO, *by Matsuoka Eikyū. 1932.*

14 LANDSCAPE SCROLL (*Detail*), *by Sesshū. Muromachi Period.*
SNOW IN THE EVENING, *by Kawai Gyokudō.*

15 THE WHEEL OF LIFE (*Section*), *Yokoyama Taikan. 1922.*

16 LANDSCAPE, *by Kanō Motonobu. Muromachi Period.*

17 LANDSCAPE, *by Hashimoto Gahō. 1889.*

18 EIGHT VIEWS OF HSIAO-HSIANG, *by Yokoyama Taikan. 1912.*

20 THE GODS OF WIND AND THUNDER (*Section*), *by Sōtatsu. Momoyama Period.*
THE GODS OF WIND AND THUNDER (*Section*), *by Kōrin. Edo Period.*

21 THE GODS OF WIND AND THUNDER (*Section*), *by Maeda Seison. 1949.*

22 SCREEN PAINTING OF FANS (*Detail*), *by Sōtatsu. Momoyama Period.*
SCREEN PAINTING BASED ON THE "SEKIYA" CHAPTER OF THE *Tale of Genji*, *by Sōtatsu. Momoyama Period.*

23 SCREEN PAINTING BASED ON THE "MIOTSUKUSHI" CHAPTER OF THE *Tale of Genji* (*Detail*), *by Sōtatsu. Momoyama Period.*

24 BLACK CAT (*Detail*), *by Hishida Shunsō. 1910.*

25 SCROLL DEPICTING TROPICAL COUNTRIES (*Section*), *by Imamura Shikō. 1914.*
CAMELLIA TREE, *by Hayami Gyoshū. 1929.*

26 PLUM BLOSSOMS, *by Ogata Kōrin. Edo Period.*

27 PINK AND WHITE PLUM BLOSSOMS, *by Maeda Seison. 1954.*

28 IRISES, *by Tokuoka Shinsen. 1939.*
SCREEN PAINTING OF IRISES, *by Ogata Kōrin. Edo Period.*

29 SEASHORE (*Detail*), *Hirafuku Hyakusui. 1926.*

30 *One Section of the* "TEN CONVENIENCES AND TEN ENJOYMENTS OF RURAL LIFE," *by Ike-no-Taiga. Edo period.*
LANDSCAPE WITH BUILDINGS, *by Ike-no-Taiga. Edo Period.*

31 EARLY SPRING, *by Imamura Shiko. 1916.*
LANDSCAPE SCREEN, *by Tomita Keisen. Taishō Period.*

32 MOUNTAIN LANDSCAPE, *by Uragami Gyokudō. Edo Period.*

33 MOUNTAINS, *by Murakami Kagaku. 1925.*
WINTER LANDSCAPE, *by Ono Chikkyō. 1928.*

34 THE ZEN PRIEST HAKUIN VISITING THE HERMIT HAKUYŪSHI, *by Tomioka Tessai. 1920.*

35 FANTASTIC STONES, *by Ogawa Usen. 1919.*

36 PINE TREE IN THE SNOW (*Detail*), *by Maruyama Ōkyo. Edo Period.*
SNOW ON THE ROCKY MOUNTAINS (*Detail*), *by Yamamoto Shunkyo. 1896.*

37 WATERFOWLS AND LOTUS FLOWERS, *by Kawabata Gyokusho. 1896.*

38 LANDSCAPE SCREEN (*Detail*), *by Matsumura Goshun. Edo Period.*
AFTER A SHOWER (*Detail*), *by Takeuchi Seihō. 1907.*

39 LANDSCAPE AT ŌTSU, *by Kishi Chikudō. Edo Period.*
EGGPLANTS IN AUTUMN, *by Nishimura Goun. 1932.*

40 SUMMIT OF A MOUNTAIN IN THE EVENING GLOW, *by Kawai Gyokudō. 1935.*

41 MONKEYS, *by Hashimoto Kansetsu. 1933.*
MONKEYS (*Detail*), *by Hasegawa Tōhaku. Momoyama Period.*

42 MERRIMENT UNDER THE CHERRY BLOSSOMS (*Detail*), *by Kanō Naganobu. Date uncertain.*

43 DANCER. *Edo Period.*

44 AT THE TOMB OF MADAME ICHIYŌ, *by Kaburagi Kiyokata. 1902.*

45 A FINE DAY, *by Uemura Shōen. 1941.*
PORTRAIT OF LADY EGUCHI (*Detail*), *by Maruyama Okyo. Edo Period.*

46 AN INCENSE PARTY (*Detail*), *by Itō Shinsui. 1950.*

47 DUSK, *by Terashima Shimei. 1954.*

48 DANCER IN A WOOD, *by Tsuchida Bakusen. 1924.*

49 MT. ASAMA, *by Umehara Ryūsaburō. 1954.*

50 LANDSCAPE WITH RED BRIDGE, *by Yasui Sōtarō. 1954.*
THE BEARERS OF LIFE, *by Munekata Shikō. 1955.*

51 BOAT LANDING, *by Nakagawa Kazumasa. 1956.*
BLACK DOG, *by Suda Kunitarō.*

52 WOMAN TALKING WITH BIRDS, *by Wakita Kazu.*

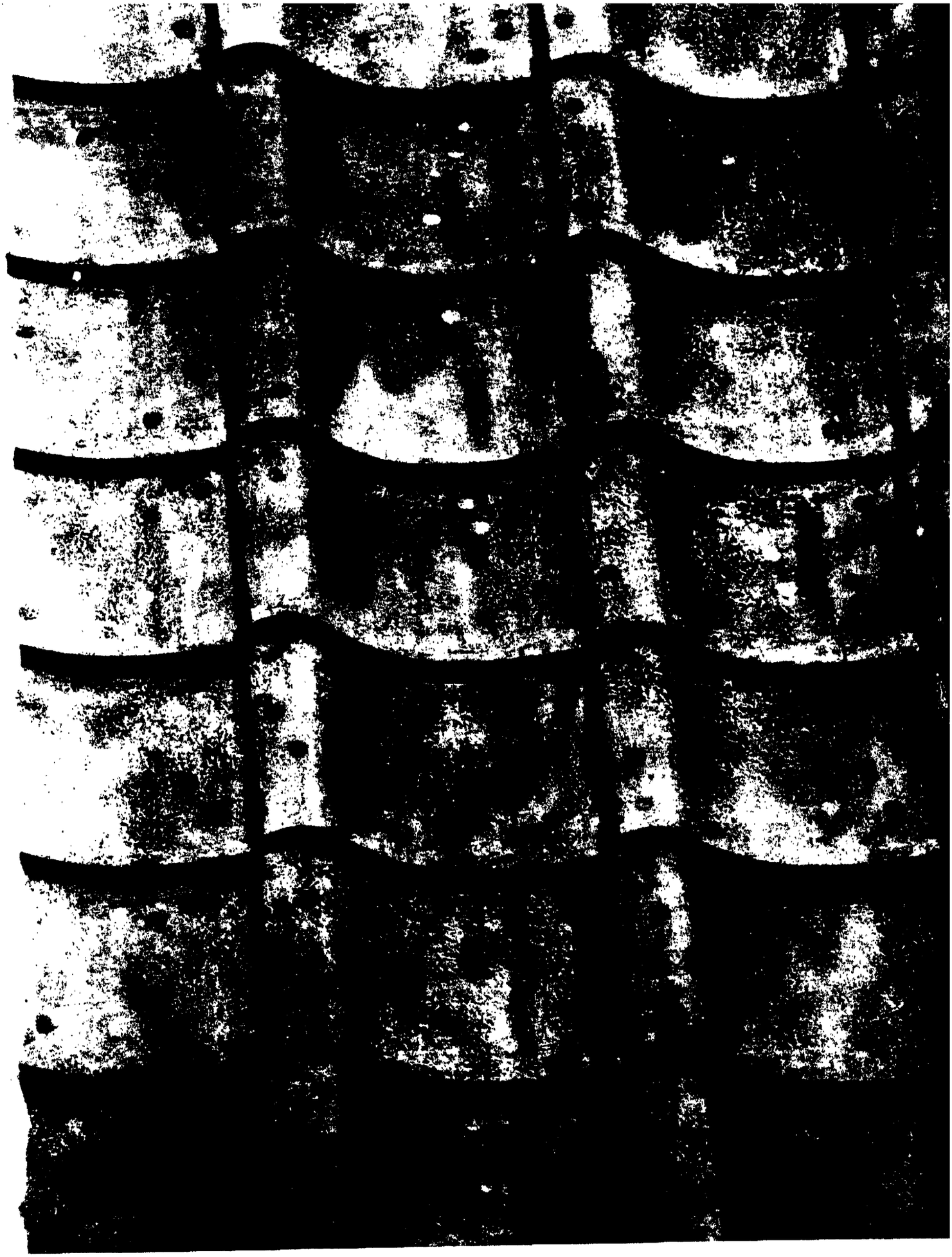
PLATES

Note: The approximate dates of the periods of Japanese art are as follows:

Asuka Period	552—645
Nara Period	645—794
Heian Period	794—1185
Kamakura Period	1185—1333
Muromachi Period	1333—1573
Momoyama Period	1573—1614
Edo Period	1614—1868

Fukuda Heihachiro

Rain



日本画のながれ

国立近代美術館監修
河北倫明編集

東都文化版

大和絵のながれ

平安朝に成熟した大和絵には，第一に優雅にして情趣にみちた色彩の伝統がある。その典型とされる絵巻物の美しさ。

源氏物語絵巻　　Scroll-Painting Based on the *Tale of Genji*　　Heian Period.

THE YAMATO-E SCHOOL

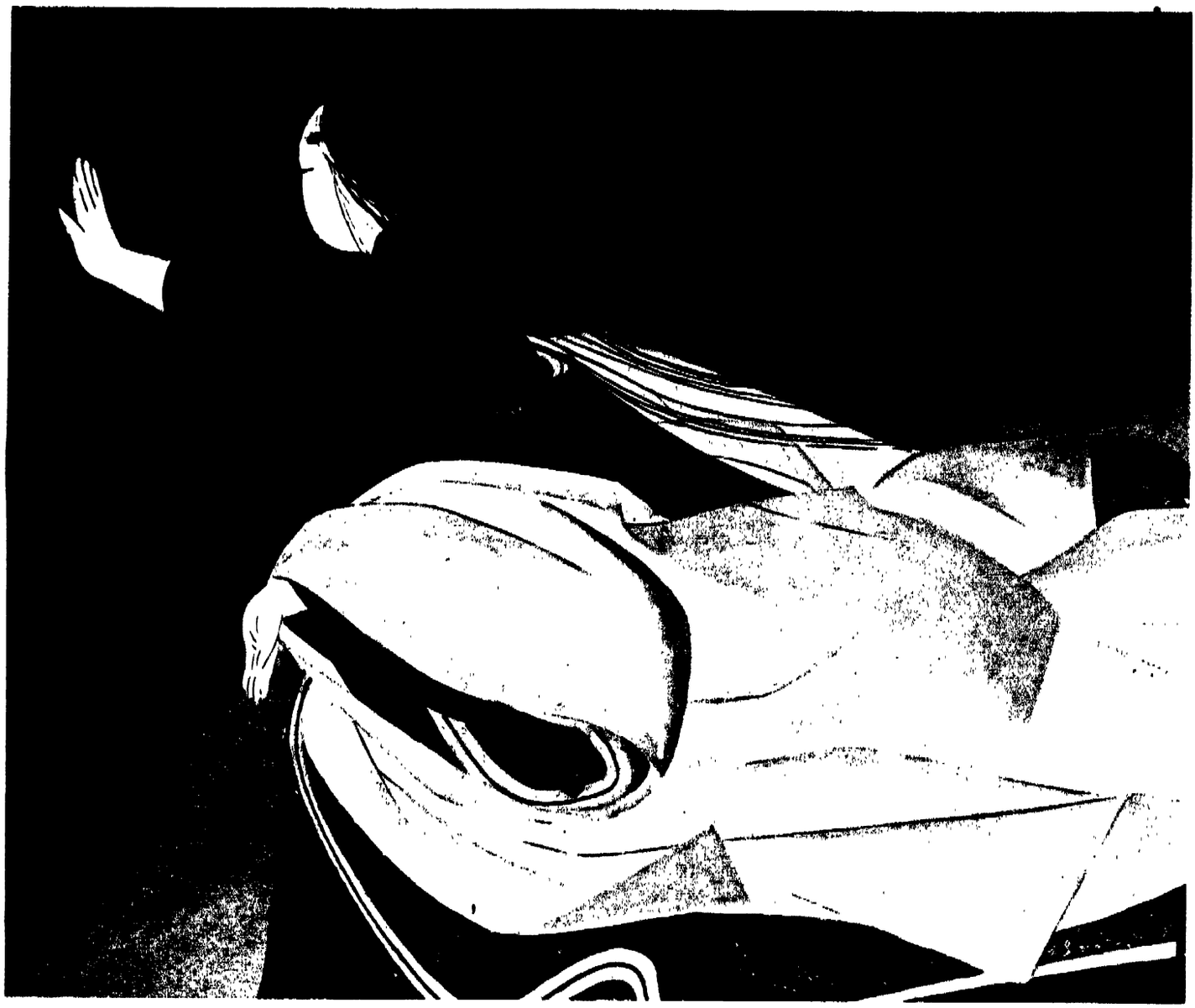
The Yamato-e, or literally "Japanese painting," came to its maturity during the Heian Period. As is evident from the scroll-paintings that best represent its classic form, one of its chief features is its bright coloring. The beautiful, sharply contrasting shades convey both elegance and feeling.

平家納経見返（部分

Painting on a Sutra Scroll (Detail) Heian Period.

小林古径 竹取物語（部分）

The Tale of the Bamboo—Cutter (Section)



小林古径　清　　Kobayashi Kokei　The Story of Lady Kiyo

古径，靱彦らは古絵巻の研究から，その情趣的表現，その典麗な色彩の美をとり，独自の画風を形成した。絵巻の形式をもつ「竹取物語」の切々とした情趣，「清姫」の典雅な色彩と動勢，一幅に組みたてられた「御産の儀り」には複雑な事件の表出と，それに応ずる華麗な彩調がある。

Kokei and Yukihiko studied early picture-scrolls and, having mastered the emotional expression and beautiful coloring seen in them, went on to create individual styles of their own. Note the deep feeling that pervades Kokei's scroll-painting of the *Tale of the Bamboo-Cutter*, and the color and movement in his *Story of Lady Kiyo*

In "Prayer for a Safe Delivery," Yukihiko succeeded in depicting a complicated event within the confines of a single kakemono. The brilliant shades he employed are in the purest Yamato-e tradition.

安田靱彦　御産の儀り

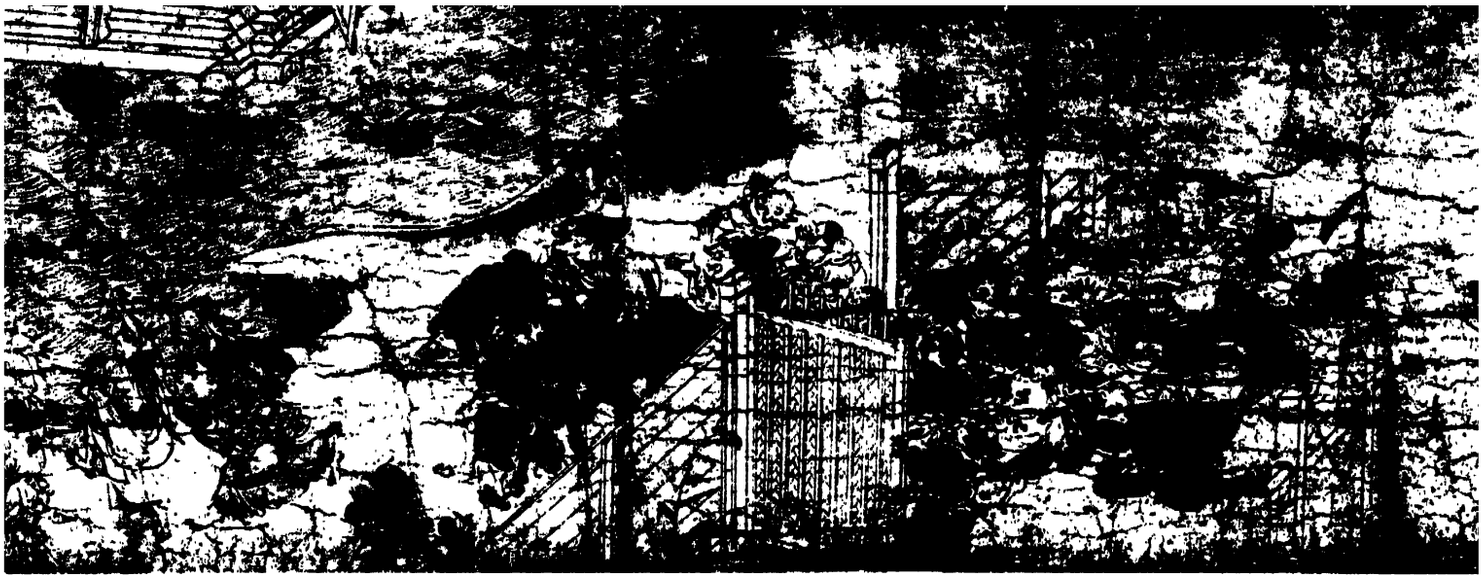
Yasuda Yukihiko
Prayer for a Safe Delivery

大和絵には，第二に柔軟で軽妙な用筆の伝統がある．その線による表現の華々とした美しさ．

下村観山　魔降図　　Shimomura Kanzan　Temptations of Devils and Demons

Caricature of Birds and Beasts Heian Period.

A second traditional feature of the Yamato-e is light, agile brush work. The supple lines convey a kind of facile beauty.



作者と対象とが一つになって動く線描の軽快さ．そこには現実感と迷動感と迫力がともなう．霊華や青邨はこの描法を借りて活用した．

吉川霊華　離騒　　Kikkawa Reika　*Li Sao*

信貴山縁起絵巻

The History of Mt. Shigi　Heian Period.

In the Yamato-e scrolls, the artist and his subject move lightly along together. The story unfolds with vitality and force. The modern artists Reika and Seison have borrowed this lively style of draftsmanship.

前田青邨　西遊記（部分）

Maeda Seison *Hsi-yu-chi* (Journeys in the West) (Detail)

源頼朝像

大和絵には，さらに肖像画の伝統もふくまれる．鎌倉の頼朝はその現代版といえよう

Portrait of Minamoto Yoritomo Kamakura Period,

安田靫彦　鉄瀬川の陣（部分）　Yasuda Yukihiko　Minamoto Yoritomo in the Encampment at Kisegawa (Detail)

The Yamato-e tradition includes portraits as well as the forms shown on previous pages. Yukihiko's "Minamoto Yoritomo" is a modern version of this genre.

菊池契月　南波照間　　Kikuchi Keigetsu　Southern Scene

松岡映丘　右大臣実朝

Matsuoka Eikyū　Portrait of the Minister of the Right, Sanetomo

大和絵の描法をそのまま使う作家もあれば，他のやり方と混用する作家もあり，またその新開拓を志した作家もあった。京都の写生派から出た契月，新興大和絵を標榜した映丘もそれぞれ独自の角度で大和絵の美を生かしている。

In addition to the artists who paint in the pure Yamato-e style there are others who combine it with different modes, and still others who seek to develop it along novel lines. Keigetsu, who follows the tradition of the Kyoto school of realists, and Eikyū, who propounded the idea of a modern Yamato-e, both succeeded in creating original forms of beauty within an essentially traditional framework.

雪舟　山水図巻（部分）

Sesshū　Landscape Scroll (Detail)　Muromachi Period.

禅宗と結びついて発達した水墨山水画の精神性．ここには俊敏な筆致があり，堅牢な構成があり，男性的な画情が流れている．

漢画のながれ

川合玉堂　夕雪

Kawai Gyokudō　Snow in the Evening

THE KANGA SCHOOL

The spirituality of ink-wash landscapes reflects their intimate connection with Zen Buddhism. The keen brush work and solid composition seen in them produce a very masculine type of pictorial beauty.

横山大観　生々流転（部分）

Yokoyama Taikan　The Wheel of Life (Section)

狩野元信　山水図

Kanō Naganobu　Landscape　Muromachi Period,

禅僧であった周文，雪舟の画風は，狩野正信，元信の専門画家によって整成され，かくてまとまった狩野派は明治時代の芳崖，雅邦までつづいた。

The style of the Zen priest-painters Shūbun and Sesshū was formalized by the professional artists Kanō Masanobu and Kanō Motonobu. Centuries later, in the Meiji Period, the tradition of the Kanō School was still being carried on by Hōgai and Gahō.

橋本雅邦

片雲紅樹

Hashimoto Gahō

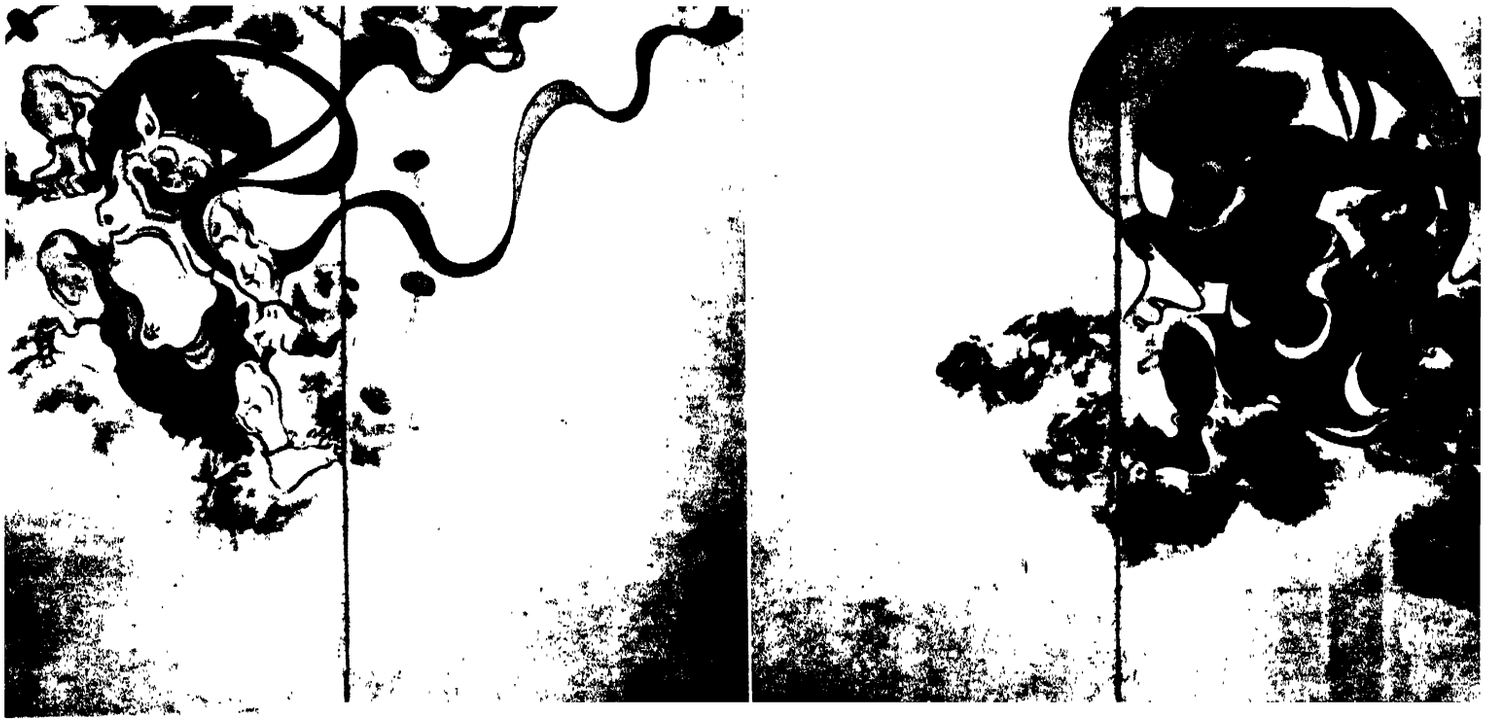
Landscape

Hōgai and Gahō gave a new look to the Kanō style that they had inherited, and after them the various painters of the Japanese Academy of Art made still more changes. Gahō is particularly noted for his handling of space and perpective. His works are characterized by expert brush work and by immaculate composition. Taikan modernized the style of Gahō, and Gyokudō incorporated into it the peaceful spirit of the Shijō School.

芳崖や雅邦によって狩野派に新要素が加わり、これが日本美術院の諸家によってさらに変貌させられた。雅邦にみる、遠近と空間の表現、周到な構図と筆致。これを大観は、気鋒するどく現代化し、玉堂は四条派の景趣とおだやかに結びつけた。

横山大観　瀟湘八景　江天暮雪　烟寺晩鐘　洞庭秋月

Yokoyama Taikan Eight Views of Hsiao-Hsiang



達　風神雷神図　　Sōtatsu　The Gods of Wind and Thunder (Section)　Momoyama Period

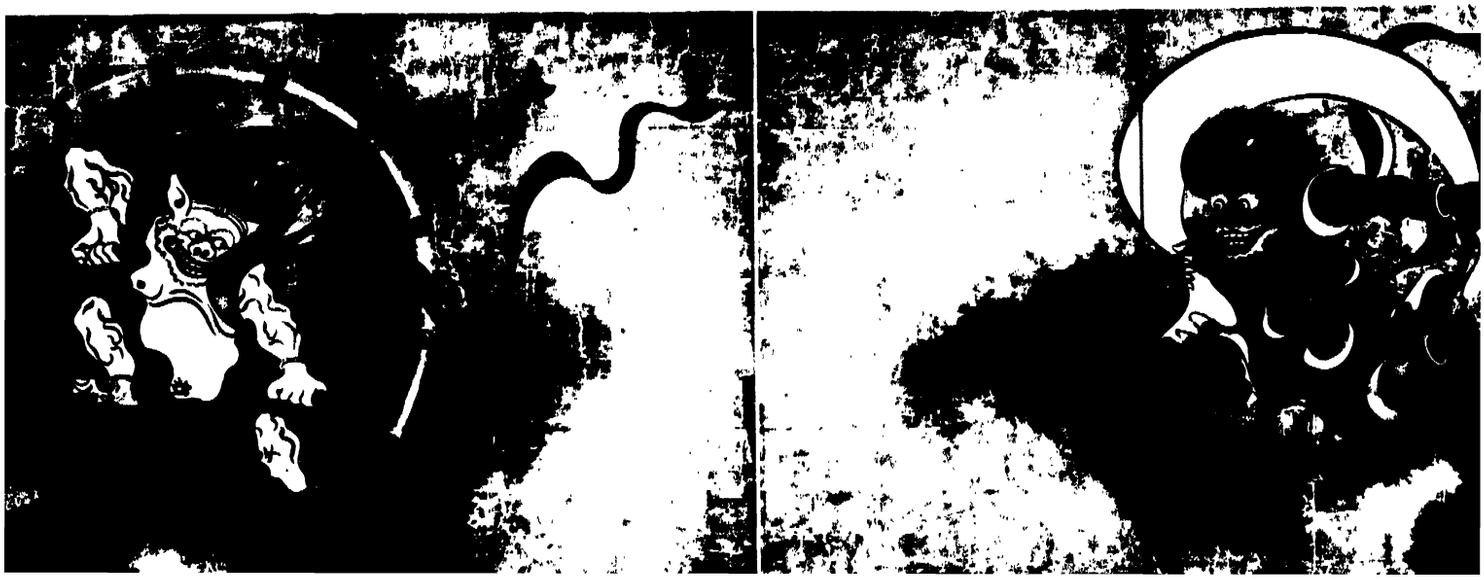
琳派のながれ

桃山時代の光悦が日火をきった華麗な装飾的描法で，宗達によって展開され，光琳によって整成された．大和絵の流れを純化し，感性と知性との大らかな調和を示すもっとも日本的な美の典例である．

THE RIMPA SCHOOL

The beautiful decorative art created by Kōetsu in the Momoyama Period was developed by Sōtatsu and brought to its final form by Kōrin. The works of these men are the most Japanese of Japanese paintings—the ultimate purification of the Yamato-e.

尾形光琳　風神雷神図　　Ogata Kōrin　The Gods of Wind and Thunder (Section)　Edo period



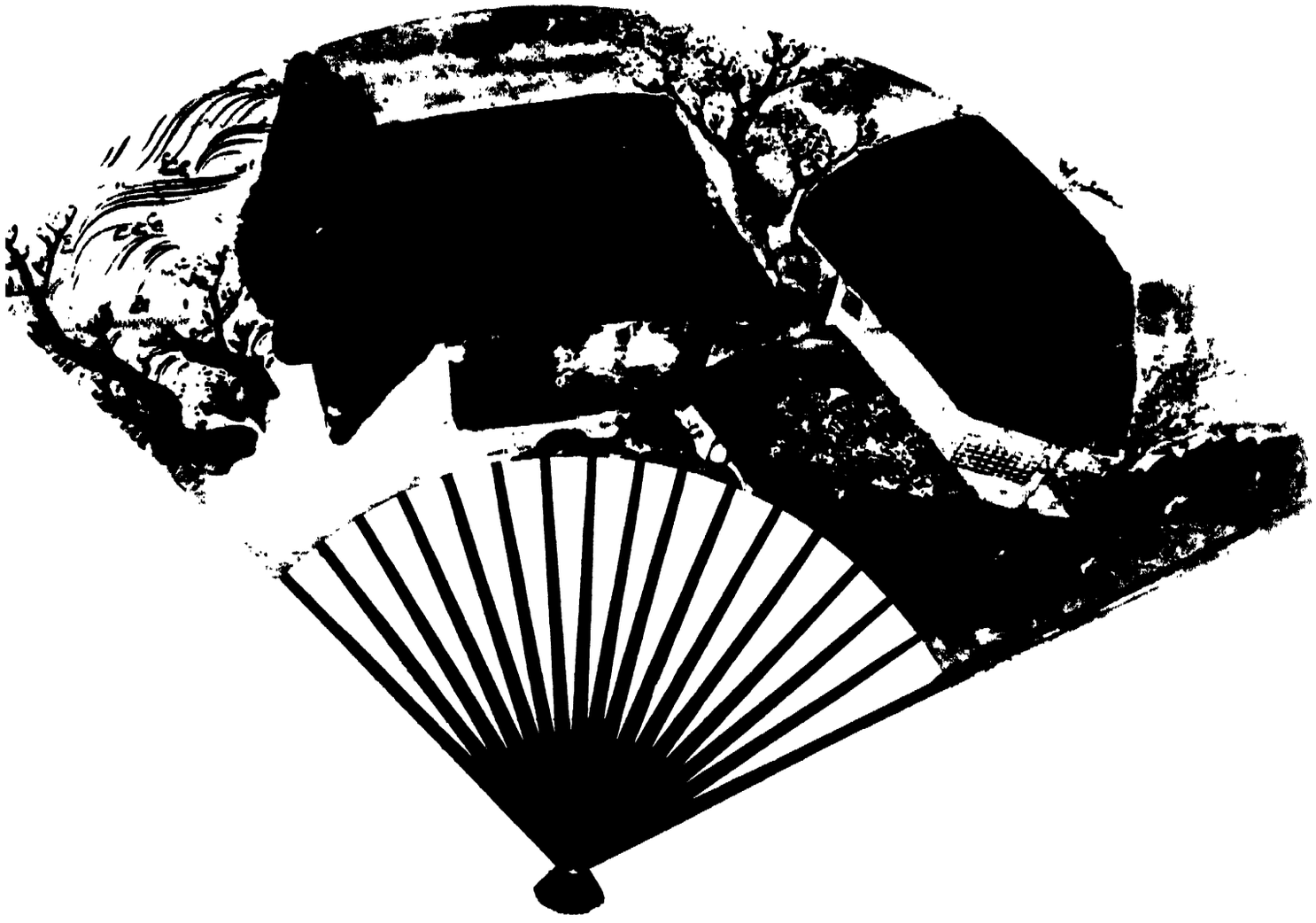
前田青邨　風神雷神

Maeda Seison

The Gods of Wind and Thunder (Section)

宗達、光琳が同じ形式でこころみた風神雷神を、近代の作家もこころみた。青邨のそれは一幅に二神をまとめ、墨一色の表現によっている。

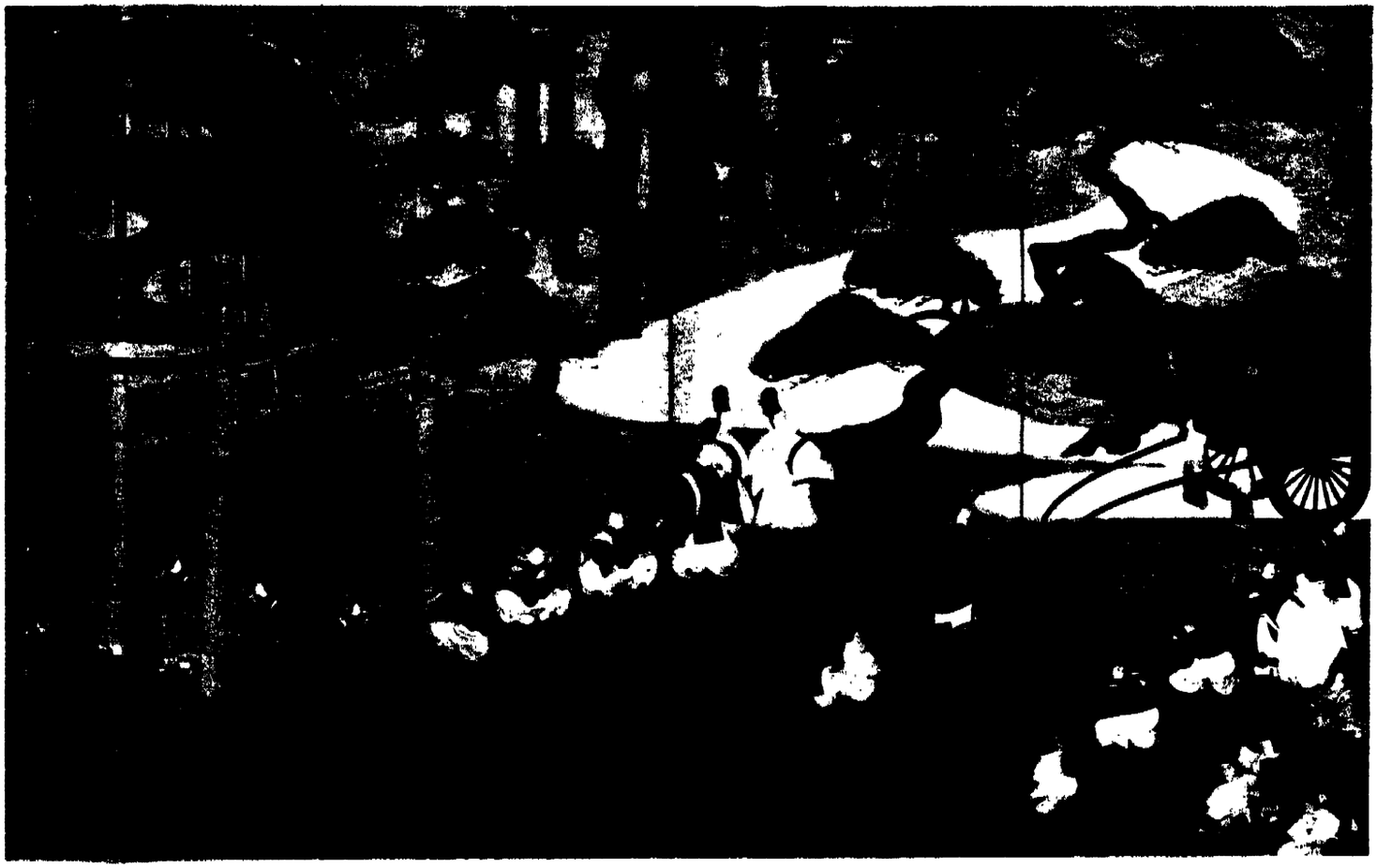
The Gods of Wind and Thunder were portrayed by Sōtatsu and Kōrin in the same fashion, and modern artists have attempted the same subject in a similar style. Seison's representation of the deities shows them in black and white on the same surface.



達　扇面　田家中本　　Sōtatsu　Screen Painting of Fans (Detail)　Momoyama Period,

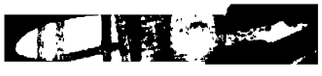
宗達の仕事は，華潤であり，豪快であり，大様である。この装飾性には，人間の智慧と情感と意欲とがすばしく凝化されている。典雅な好みと強い生活感。

達　源氏物語図屏風関屋　　Sōtatsu　Screen Painting Based on the "*Sekiya*" Chapter of the *Tale of Genji*



The works of Sōtatsu are big, rich, and luxuriant. In his decorative paintings the wisdom, the emotions, and the desires of mankind are mingled. His art has both classic elegance and forceful vitality.

源氏物語図屏風 Sōtatsu Screen Painting Based on the "*Miotsukushi*" Chapter of the *Tale of Genji*



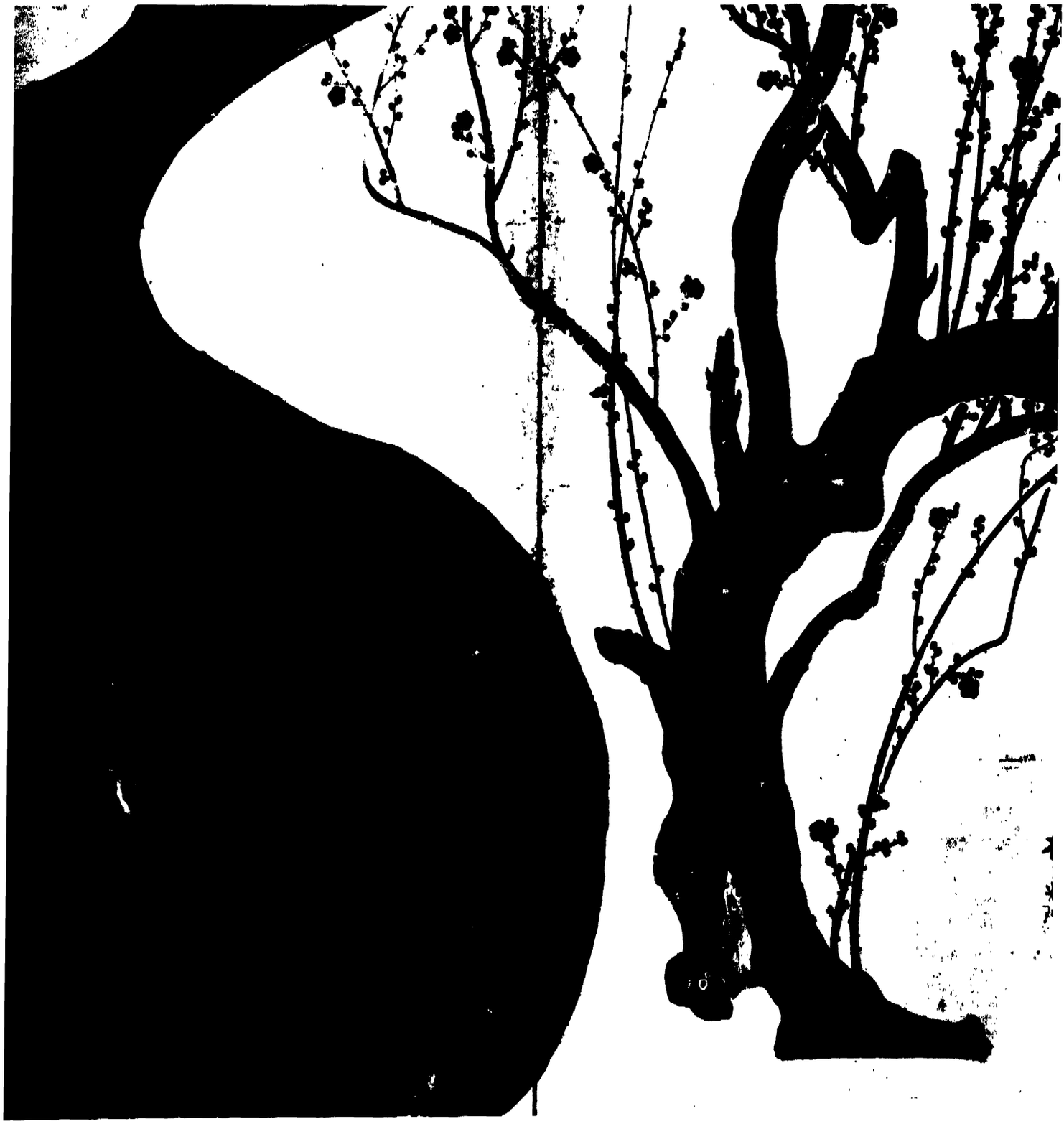
菱田春草　黒き猫（部分）　　Hishida Shunsō　Black Cat (Detail)

院展の作家たちは琳派を手がかりに種々の新傾向を追求した。春草は花鳥の精細な写生を琳派によって柔らげている。

Modern painters have searched for new approaches in the style of the Rimpa School. By incorporating some of its elements, Shunsō has given a touch of softness to his realistic and detailed paintings of flowers and birds.

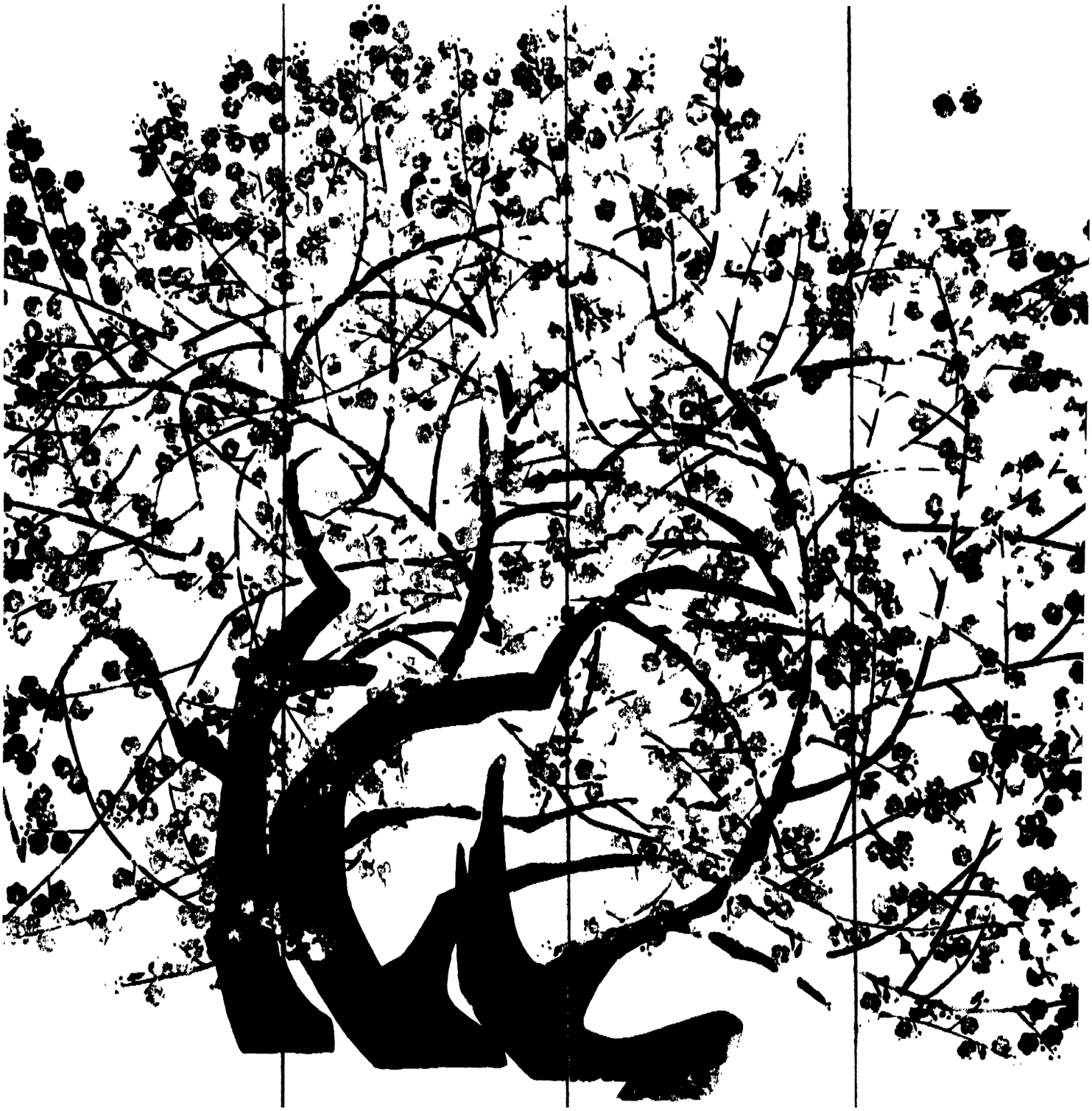
今村紫紅　熱国の巻（部分）　Imamura Shikō　Scroll Depicting Tropical Countries (Section)

速水御舟　名樹散椿　Hayami Gyoshū　Camellia Tree



尾形光琳　紅梅図　　Ogata Kōrin　Plum Blossoms　Edo Period

濃紅の色彩，御舟の構成，青邨のたらしこみ，
いずれも琳派の装飾性を生かしている．



前田青邨　紅白梅

Maeda Seison　Pink and White Plum Blossoms

The colors employed by Shikō, the compositions created by Gyoshū, the distinctive use of ink by Seison—all these keep alive the decorative spirit of Rimpa painting.

徳岡神泉　燕子花　　油

現代各派の作家にも琳派はひろい感化を及ぼしている．京都の福田平八郎，徳岡神泉にもそれがみられる．

Tokuoka Shinsen　　Irises

Many painters of our own day have been greatly influenced by the Rimpa style. Among them, Fukuda Heihachirō and Tokuoka Shinsen are prominent.

尾形光琳　燕子花図屏風

Ogata Kōrin　　Screen Painting of Irises　　Edo Period

平福百穂　荒　　磯　　Hirafuku Hyakusui　Seashore

百穂の「荒磯」は一部にするどい写実的筆致があるがぜんたいとして琳派的な色彩構成によっている。

In sections of Hyakusui's "Seashore" one sees sharply realistic brush work, but as a whole the painting resembles the works of the Rimpa School in coloring and in composition.

池　大雅　課農便図（十便十宜帖の内）

南画のながれ

THE NANGA SCHOOL

Ike no-Taiga

One section of the "Ten Conveniences and Ten Enjoyments of Rural Life"

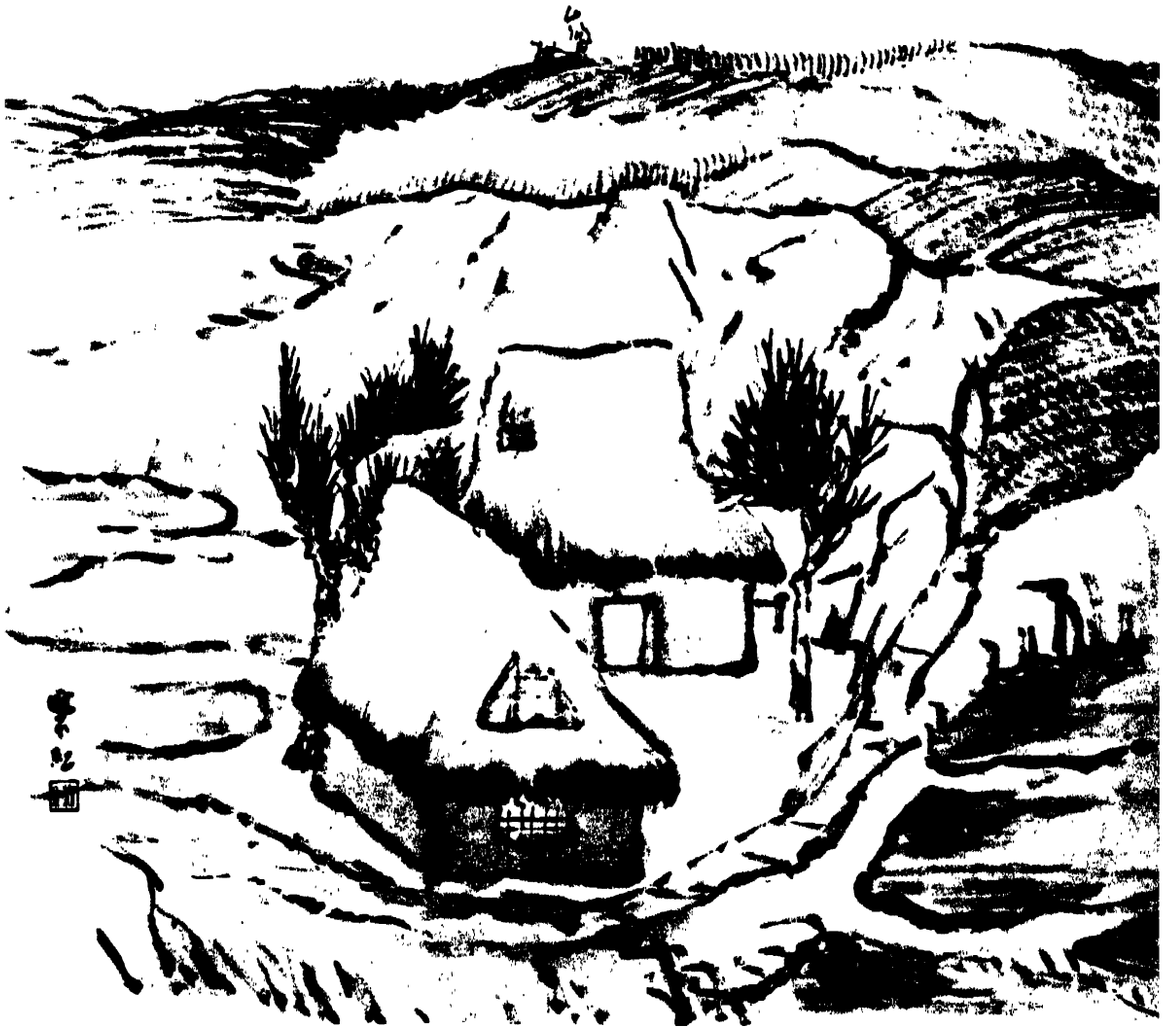
Edo Period.

南画には専門画工の絵にみられぬ文人の清新な気分がある。こまかな技巧に拘泥せぬ率直な態度、しばられぬ自由な精神。大雅は明・清の絵を学んで、その日本的好例を残した。

池　大雅　楼閣山水図屏風

In the paintings known as "Nanga," which were usually from the brushes of literati who dabbled in art, we find a freshness not seen in the works of professional painters. The scholarly amateurs did not get bogged down in fine technical matters. They worked with a candid attitude and a free spirit. Taiga's works are typical of the Nanga style

Ike-no-Taiga　Landscape with Buildings　Edo period

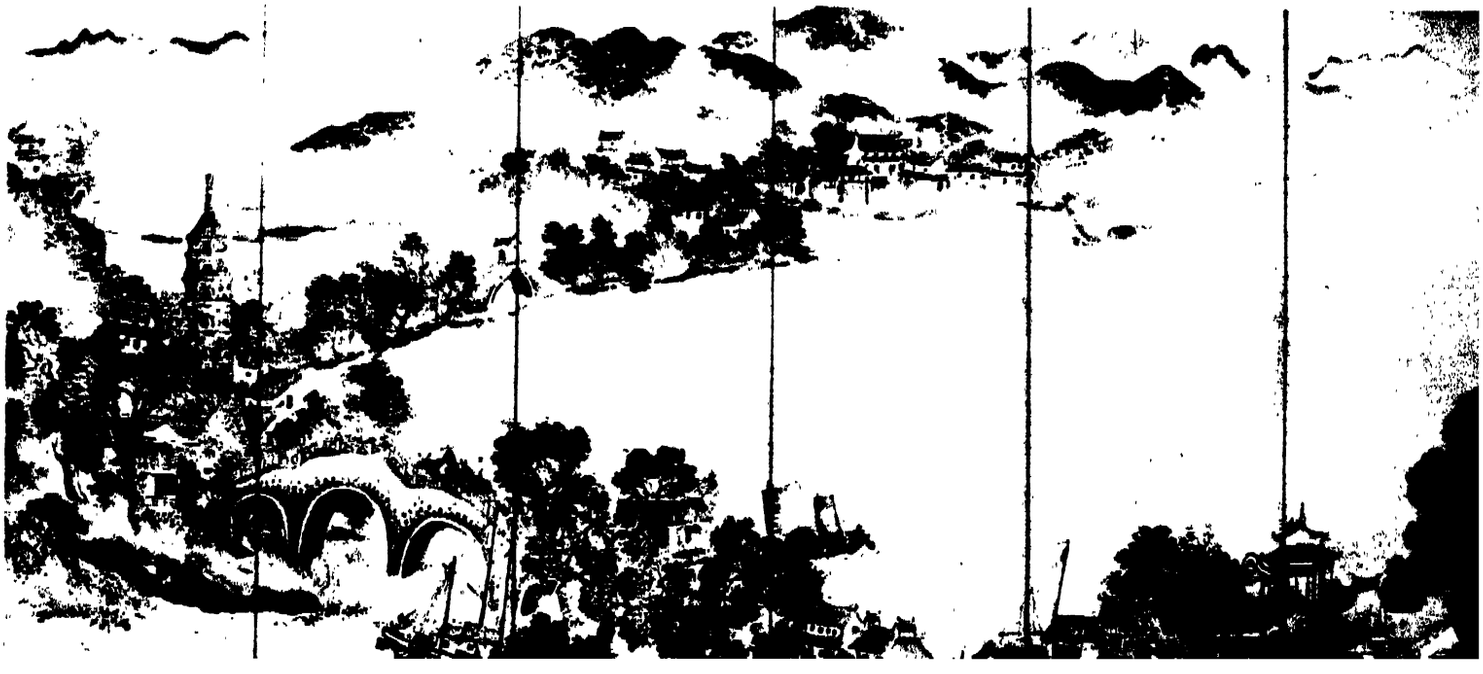


今村紫紅　春さき　　Imamura Shikō　Early Spring

近代の画家は，南画を参照して行きづまった画風を打開しようとした．紫紅の大らかで素朴な筆調，渓仙の異色にとむ自由さ．

Modern painters have tried to avoid excessive adherence to Chinese styles. Note the straightforward brush work of Shikō and the free style of Keisen.

富田渓仙　青嵐山水図屏風　　Tomita Keisen　Landscape Screen



浦上玉堂　青山紅林図　　Uragami Gyokudō　Mountain Landscape　Edo Period

玉堂は自由な自然詩人として深い情趣を示す．
それは文学的でもあり，音楽的でもある．

Gyokudō manifests the deep emotion of a nature
poet. His paintings are at once literary and musical

村上華岳　山

Murakami Kagaku　Mountains

近代の華岳の山にも音楽があり文学があり、宗教味がある。竹喬の風景は温雅。

There are music and poetry and religious feeling in Kagaku's "Mountains." Chikkyō's landscapes are harmonious and refined.

小野竹喬　冬日帖

Ono Chikkyō　Winter Landscapes

富岡鉄斎　白隠訪白幽子図

Tomioka Tessai

The Zen Priest Hakuin Visiting the Hermit Hakuyūshi

小川芋銭　樹下石人談

Ogawa Usen　Fantastic Stones

鉄斎は東洋文人画の正統をふむ近代の大画人である．ここには南画のもつ長所が，豪宕に，志風高く表われている．芋銭の絵には，質朴な田園詩人的面目がある．

Tessai is one great modern artist who follows the orthodox style of the oriental scholar-painters. In this painting, the strong points of the Nanga are clearly manifest.

Usen's fanciful picture of little stone men talking under the trees has the simplicity of a rustic poem.

円山応挙　雪松図屏風

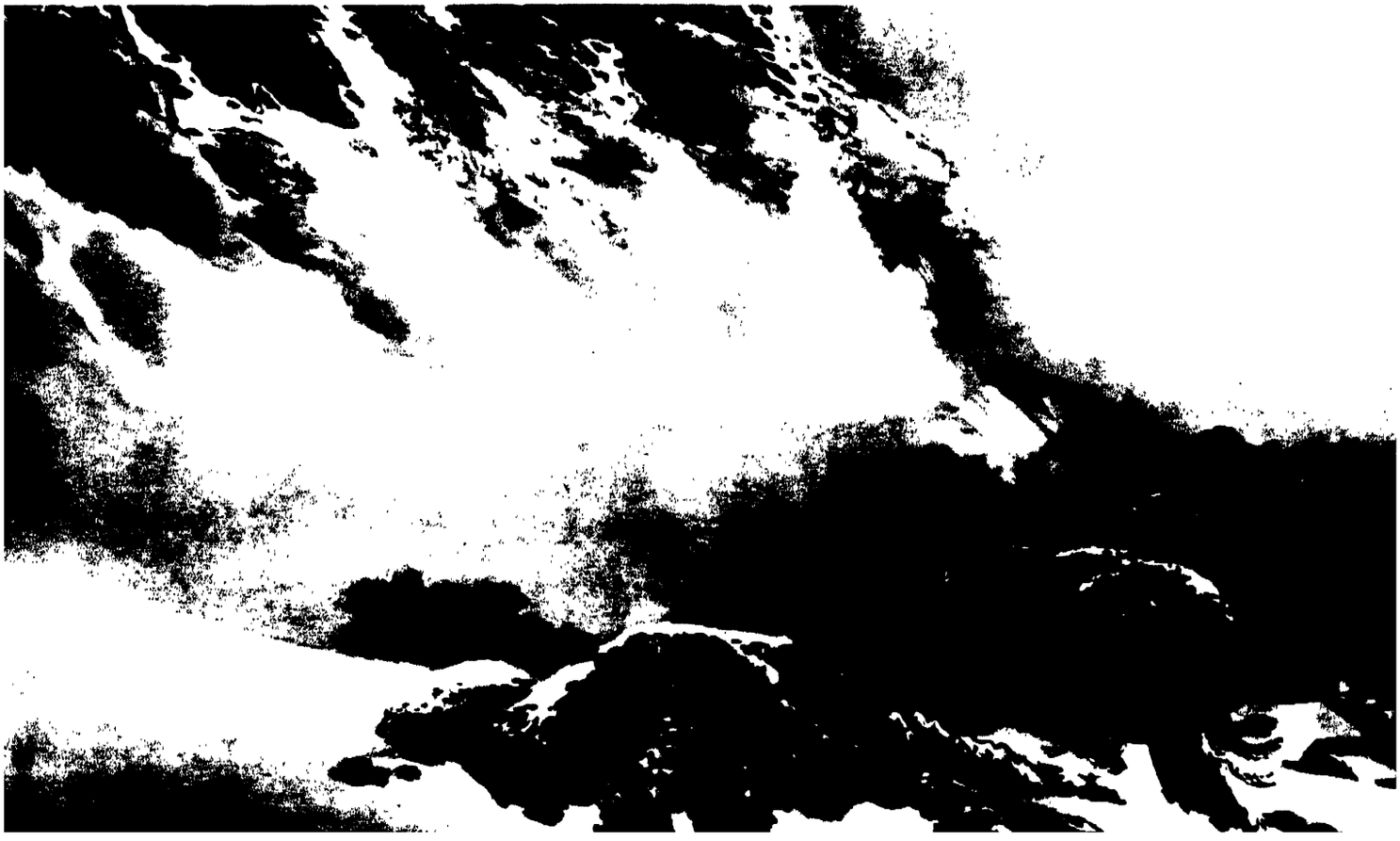
Maruyama Ōkyo　Pine Trees in the Snow Edo Period

応挙にはじまる円山派，呉春にはじまる四条派は，既成画風に反撥して，写生を絵の基礎として出発した．これが京都画壇の主流となり，栖鳳，春挙によって現代に引きつがれた．伝統的画派の直筆とちがう側筆による精細柔軟な描写．玉堂はこれを明治の東京に伝えた．

The Maruyama School founded by Ōkyo and the Shijō School founded by Goshun revolted against ready-made styles and sought to take nature itself as a basis for their art. These schools merged into what was later known as the Kyoto School, which has since developed under the leadership of Seihō and Shunkyo.

山元春挙　ロッキー山の雪（部分）

Yamamoto Shunkyo　Snow on the Rocky Mountains (Detail)



円山四条派のながれ

THE MARUYAMA-SHIJŌ SCHOOL

川端玉章　群花水禽図
Kawabata Gyokushō
Waterfowls and Lotus Flowers

松村呉春　山水図屏風

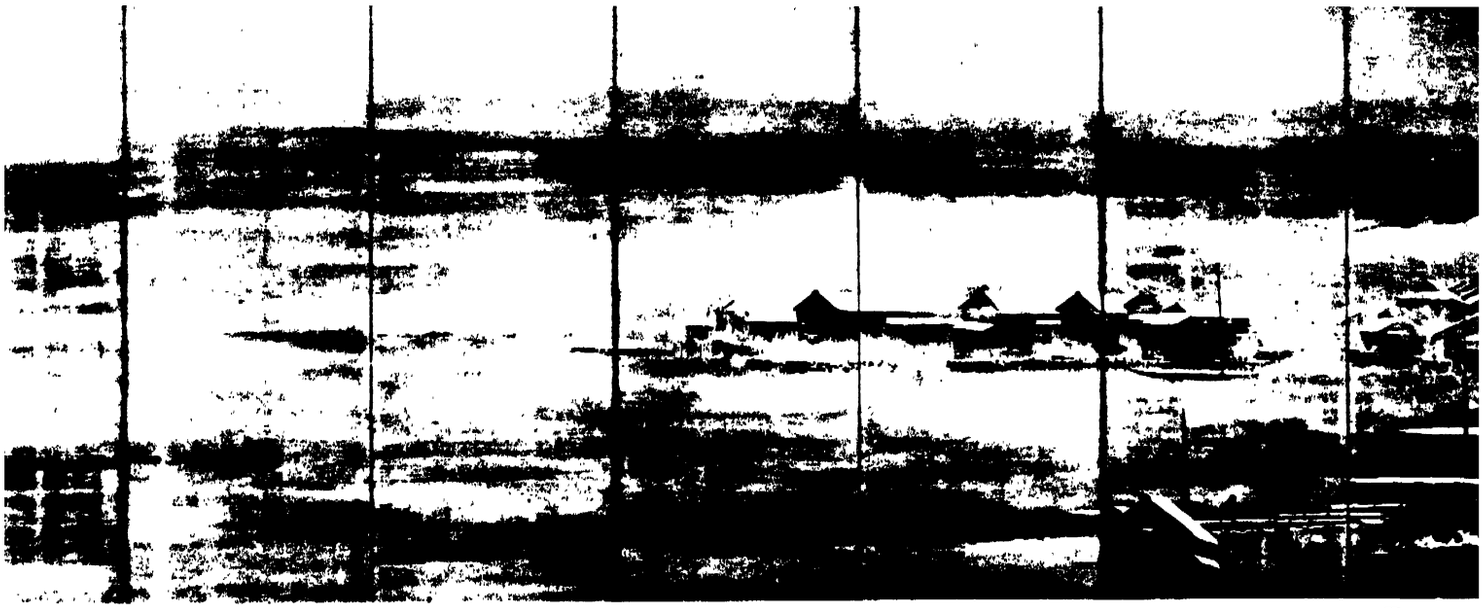
Matsumura Goshun　Landscape Screen　Edo Period

四条派はとくに自然の情趣的表現に長ずる．近代の栖鳳は洋風の感化もいれて，その頂点に立っている．

The Shijō School is noted for its lyrical interpretation of nature. Seihō added to this something of the western approach.

竹内栖鳳　画　　霽（部分）

Takeuchi Seihō　After a Shower (Detail)



岸 竹 堂 大津所崎

岸派も写生派の一支流だが，竹堂はとくに鋭い。この鋭さは五雲の動物画にも継がれている。

Kishi Chikudō　　Landscape at Ōtsu

The Kishi School is a branch of the naturalist tradition. The works of Chikudō are typical of its style. His keenness is carried over into Goun's paintings of animals.

西村五雲 秋 茄 子

Nishimura Goun　　Eggplants in Autumn

川合玉堂　峰

Kawai Gyokudō　Summit of a Mountain in the Evening Glow

玉堂の自然風景は，四条派の情趣を基礎に，狩野派のまじめな筆致も加えて円熟した．日本的風景画の一好例である．

The natural scenes painted by Gyokudō show the basic sentiment of the Shijō School combined with the forthright draftsmanship of the Kanō tradition. They are fine examples of typically Japanese landscapes.

橋本関雪　猿

Hashimoto Kansetsu　Monkeys

栖鳳門の関雪は，南画風その他を加えて独特の造境を示した．こうした画風は前例がある．

Kansetsu, who studied under Seihō, developed his own individual style by adopting elements from Nanga and various other types of paintings.

長谷川等伯　猿　猴　図（部分）

Hasegawa Tōhaku　Monkeys (Detail)

Momoyama Period

風俗画のながれ
THE GENRE SCHOOL

狩野長信　花下遊楽図屏風（部分）　Kanō Motonobu　Merriment under the Cherry Blossoms (Detail, Momoyama Period

桃山期の現実享楽時代に生れた庶民生活の描写。
そこには逞ましく健康な人間感情が動いている。

Japanese genre painting appeared in the pleasure-loving Momoyama Period. It is imbued with boldness, with health, with humanity.

舞踊図

Dancer

Edo Period

この集団風俗画が寛文頃には「舞踊図」のような一人立の人物画となり、やがて精練されて美人絵を生み、さらに多彩な浮世絵版画のながれとなる。

The early group pictures, like the cut shown here, gave way toward the middle of the Edo Period to paintings of individuals. These latter led to the class of works known as *bijin-ga* and, in addition contributed to the general development of the richly varied Ukiyo-e prints.

鏑木清方　一龍女史の墓

Kaburagi Kiyokata

At the Tomb of Madame Ich

清方は卑俗化した浮世絵の伝統に、所しい文学性を加え、風俗画芸術的位置を与えた。

Kiyokata added a literary strain to the hitherto humble tradition of the Ukiyo-e, thus raising the prestige of genre art.

上村松園　晴　　日

Uemura Shōen　A Fine Day

京都には応挙以来の美人絵の流れがあり、これが松園によって優美に集大成される。

In Kyoto, the *bijin-ga* form was employed from the time of Ōkyo. It reached its final culmination in the works of Shōen.

円山応挙　江口夫人（部分）

Maruyama Ōkyo

Portrait of Lady Eguchi (Detail)

Edo Period

伊東深水　聞　香

Itō Shinsui　An Incense Party

清方門の深水と紫明は，現代風俗画の水準をぶしている．

Shinsui and Shimei, who are followers of Kiyokata, have set the standards for contemporary genre painting.

寺島紫明　作　　Terashima Shimei　　Dusk

土田麦僊　舞
Tsuchida Bakusen
Dancer in a Wo

土田麦僊は風俗画と大和絵を結びつけ、さ
あたえた。ここでは風俗画的要素より、純
くなっている。

これに近代的構成を
絵画的関心の方が強

Tsuchida Bakusen amalgamated the genre form with the style of the Yamato-e and incorporated modern principles of composition. His works seem more purely pictorial than traditional genre art.

WESTERN-STYLE ART AND TRADITION

The traditions of Japanese painting have been incorporated by many artists into Western-style works. The effects are often splendid.

梅原竜三郎　浅間山

Umehara Ryūsaburō Mt. Asama

Umehara Ryūsaburō's brilliant coloring has many points in common with the Yamato-e and the Rimpa style. His free brushwork also calls to mind the Nanga of the Tokugawa period.

安井曽太郎　赤い橋の見える風景

Yasui Sōtarō　Landscape with Red Bridge

The sturdy lines and abbreviated composition of Yasui Sōtarō's landscapes are reminiscent of the Kanga style. Munekata Shikō's forceful woodblock prints continue the tradition of the simple ink drawings of the past.

棟方志功　慟然する女者達

Munekata Shikō　The Bearers of Life

須田国太郎　黒い犬

Suda Kunitarō Black Dog

Suda Kunitarō's oil paintings bring to mind the ink monochromes of pre-modern times. The space that links the black dog with the houses in the background in this painting is Oriental in spirit.

中川一政　船着場

Nakagawa Kazumasa
Boat Landing

In the works of Nakagawa Kazumasa one finds the methods as well as the spirit of the Nanga. One is reminded of Tessai by the strong brushwork seen here.

脇田和　鳥と話す女

Wakita Kazu

Woman Talking with Birds

The painters of today are exploring fields that are novel to both Japanese and Western art. The 'Japanese-style painting' shows signs of being reborn in a new form. The works of Wakita Kazu indicate some of the changes that are taking place.

MODERN JAPANESE ARTISTS

AND

THEIR ANTECEDENTS

by

Michiaki Kawakita

INTRODUCTION

The usual modern term for Japanese painting, "Nihonga," was not commonly employed until after the opening of Japan to the West. From fairly ancient times, of course, there had been a verbal distinction between painting styles derived from Chinese art and those that were typically Japanese, but with the great influx of Western art in the modern period, it was felt necessary to distinguish traditional Japanese styles—both Chinese-inspired and native—from the vastly different new medium. The word "Nihonga," however, tends somewhat to obscure the important fact that the Japanese tradition included several very distinct aesthetic idioms. At the beginning of the Meiji period (1868—1912), when "Nihonga" came into currency, there existed at least six separate schools of painting, each of which boasted a long and respectable history. The Tosa and Rimpa Schools, to varying degrees, were outgrowths of a colorful native style first seen in wall paintings and picture scrolls of the Heian period (794—1185). The Kanō and Kanga Schools on the other hand had sprung from Chinese traditions and still retained much of their Chinese flavor. The somewhat younger Maruyama-Shijo School was distinguished by a naturalistic approach not completely independent of Western art, while the Genre School, the school of the renowned Japanese woodblock prints, represented a type of popular art that differed in outlook from any of the other categories.

The fate of these various schools in modern times has been diverse. Broadly speaking none of them has retained its identity as a school, and all of them have to some extent been influenced by Western painting. More often than not modern artists have employed several of the styles involved, often in combination with others and sometimes with a basically Occidental approach. Nevertheless, an analysis of modern Japanese painting demonstrates beyond the shadow of a doubt that the ancient tradition of Japanese art remains a powerful force today.

In the following outline and in the accompanying plates, an attempt is made to show with specific examples the debt that modern Japanese artists owe to the past. For the sake of convenience, the traditional schools are

discussed separately, with a few additional remarks on painters working in foreign styles. The reader will observe, however, that the individual artists have ignored the traditional divisions between schools and availed themselves of their whole vast heritage. In this way they have largely avoided the factionalism that so often paralyzed artists of the past.

1. THE YAMATO-E SCHOOL

Aside from a few prehistoric drawings on bronze objects, the earliest Japanese painting is all Chinese in style, and it would be somewhat misleading to speak of a purely native pictorial art. While the remaining examples from the Nara period (645—794) are virtually indistinguishable from Chinese types, however, after the beginning of the Heian period (794—1185) Japanese painters began to adopt, first, native subject matter and, somewhat later, indepedent modes of expression. By the middle of the Heian epoch a style that may be described as completely Japanese in feeling had appeared. Nurtured in the infinitely polite and decorous atmosphere of the Heian court, it inclined toward bright colors and graceful patterns and is displayed to best advantage in the lively story-book scrolls and genre paintings of the era, rather than in the more dignified Buddhist paintings. The divergence of Japanese painting from Chinese models led to the coining of the word "Yamato-e," or literally "Japanese painting," which stood in distinction to "Kara-e," or "Chinese painting." The Yamato-e style gradually came to form the mainstream of Japanese pictorial art and the purest expression of the Japanese sense of beauty.

After the Heian the tradition of the Yamato-e was developed by the Tosa and Sumiyoshi Schools, but around the fourteenth century it fell victim to formalism and excessive neatness. At the same time, however, it served as the inspiration for the gorgeous wall and door paintings of the Momoyama period (1573—1615), and somewhat later for the colorful works of Sōtatsu (late 16th and early 17th century) (*Pages 22 and 23*) and Ogata Kōrin (1658—1716) (*Page 20*). Moreover it exerted a strong influence over other Japanese styles. In the late Edo period, aside from the Tosa and Sumiyoshi Schools, there appeared a movement to revive the original Heian Yamato-e style. This occurred simultaneously with an increase in emphasis among scholars on the

study of Japanese history and was part of a general revival of native traditions.

Yamato-e paintings may be divided generally into two types. The first, known by the name *tsukuri-e*, is primarily decorative and is marked by opulent coloring and quiet lyric scenes. Typical early examples are the "Scroll Painting of the *Tale of Genji*" (*Page 2*) and a group of decorative paintings on a famous set of sutras presented by the powerful Taira family to Itsukushima Shrine (*Page 3*). The luxurious colors and poetic feeling of such works have served as a stimulus to several modern artists, among whom one of the most prominent is Kobayashi Kokei (1884—). Kokei's "Tale of the Bamboo Cutter" (*Page 3*) and "The Story of Lady Kiyo" (*Page 4*), both in the ancient scroll form, indicate his debt to the *tsukuri-e* tradition.

The second type of Yamato-e is characterized by supple articulate lines and dynamic brush work. Famous examples are the picture scrolls entitled "The History of Mt. Shigi" (*Pages 8 and 9*), "Caricature of Birds and Beasts" (*Pages 6 and 7*), and "The History of the Shogun's Burial Ground." These are all drawn in such a free personal manner that one can hardly distinguish the subject depicted from the artist's personality. Their magnificent drive and flowing rhythm are typical of one basic Japanese approach to painting.

These light, pungent lines, first seen in Heian and Kamakura works, reappear in modern works by Shimomura Kanzan (1873—1930) (*Pages 6 and 7*) and Maeda Seison (1885—) (*Page 9*). Kikkawa Reika (1875—1929), who was first inclined toward the "restored" Yamato-e of the Tokugawa period, later became devoted to this linear style, and though his oeuvre was in a rather more realistic vein than most adherents to this tradition, his use of the brush stems from it. This is especially obvious in his "Li Sao" (*Page 8*), a painting based on an old Chinese story.

The Yamato-e tradition gave birth in the Kamakura period (1185—1333) to a school of portraiture that is most remarkable for its realism. The Jingo-ji, a temple in Kyoto, has four large portraits, preserved since the Kamakura period, which are probably the oldest extant illustrations of this genre. Of them, the painting of the shogun Minamoto no Yoritomo (1147—1199) reproduced here (*Page 10*) is the most admirable. This style was abandoned over the centuries, but in modern times gifted artists such as Yasuda Yukihiko (1884—) have reinterpreted it in new and colorful ways. Yukihiko, who was trained by a Meiji representative of the Tosa School, Kobori Tomoto (1846—1931), has studied the Yamato-e more thoroughly than

most other artists of our time and has produced many paintings in the best Yamato-e tradition (*See Pages 5 and 11*).

Among others who have attempted to revive the Yamato-e, we must not neglect Matsuoka Eikyū (1881—1938), who organized an active society of painters devoted to this form and has in many other ways shown himself to be a great leader in the world of art. Among his more outstanding paintings, we might mention "The Minister of the Right, Sanetomo" (*Page 13*) and "Taira Shigemori at the Battle of Heiji." An early student of Eikyū's style was the Kyoto artist Kikuchi Keigetsu (1879—), who attemped to combine the naturalism of the Kyoto School with the polished elegance of the Yamato-e. Aside from brilliantly colored works such as "Southern Scene" (*Page 12*), Keigetsu has also executed a number of very successful portraits using a purely linear treatment.

2. THE KANGA SHOOL

Kanga, "Chinese painting," is a term used to describe Chinese paintings of the type prevalent in the Sung (960—1280) and Yüan (1280—1368) periods, as opposed to Kara-e, which date from an earlier era. Kanga were first imported to Japan in connection with Zen Buddhism, and the earliest Japanese to imitate them were Zen monks to whom painting was primarily a hobby. Most of the works left by these men are exceedingly simple ink paintings. Despite their naive appearance, however, they often have tremendous force—the spiritual force, no doubt, of Zen enlightenment, which the priests were seeking to convey to others. The technique and scope of painters in this tradition gradually improved, and by the fifteenth century their art had ceased to be a mere adjunct of Zen. The artists were still for the large part priests, at least in name, but they cannot be regarded as amateurs. Of particular note are Shūbun (late fourteenth and early fifteenth centuries) and Sesshū (1420—1506) (*Pages 14 and 15*), the latter of whom has gained world-wide acclaim in modern times. Sesshū was followed by Kanō Masanobu (1434—1530) and his son Motonobu (1476—1559) (*Page 16*), the first professional painters to work in the Kanga style. The Kanō School, which regards Motonobu as its patriarch, became and remained for several centuries the stronghold of this tradition, during which time a host of outstanding artists bore the Kanō name.

The emphasis in the Kanga is on subjective, spiritual elements, and the exponents of this style relied primarily on expressive use of brush and ink rather than on colors. Though when compared with Chinese works the paintings of Sesshū and Motonobu, for example, clearly reveal a certain softness typical of Japanese art, they nevertheless appear austere and philosophical by the side of Yamato-e. The rather severe quality of the Kanga appealed to the dominant warrior class of the feudal ages, and with its patronage the Kanō School remained the orthodox faction in the world of art until the late Edo period.

The Kanga style, however, grew increasingly formal and perfunctory, and by the end of the Edo period (1615—1868), little of it was left but the lifeless skeleton of a once great art. Nevertheless, the American critic Ernest Fenollosa (1853—1908) recognized its intrinsically solid character, and thanks to his recommendations, two latter-day members of the Kanō School, Kanō Hōgai (1828—1888) and Hashimoto Gahō (1835—1908) (*Page 17*) were appointed professors in the Tokyo College of Art in the Meiji period. These two men carried the tradition of the Kanga into modern times and attempted to adapt the style to modern tastes. Their work was continued by members of the Japan Institute of Art (*Nihon Bijutsu-in*), but the process of adaptation was carried to such lengths that in our own day virtually no one works in anything that could be described as the Kanga style. On the other hand, it forms the basis for the style of Yokoyama Taikan (1868—), a leading member of the Japan Institute of Art, as well as that of Kawai Gyokudō (1873—), a former pupil of Gahō. Taikan's lengthy scroll entitled "The Wheel of Life" (*Page 15*), his "Eight Views of Hsiao-hsiang" (*Pages 18 and 19*), and many of his other works are akin to the ancient Kanga both in their composition and in their black-and-white austerity. Gyokudō, for his part, combined the sureness of brush typical of the Kanga School with the gentle spirit of the Japanese school of naturalists (*See below, Section 5*) and developed the very personal and thoroughly Japanese landscape style displayed in his "Snow in the Evening" (*Page 14*). Aside from Taikan and Gyokudō, Shimomura Kanzan, who studied as a youth in the Kanō School, continued throughout his life to show the effects of his training. His "Temptations of Devils and Demons" (*Pages 6 and 7*) is given here as an example of the modern Yamato-e, but the reader will observe that its strong ink lines are reminiscent of the Kanga.

3. THE RIMPA SCHOOL

"Rimpa" is derived from the name of Ogata Kōrin (1658—1716), a leading member of this school. It might be better to speak of this as the "Sōtatsu School" or the "Sōtatsu-Kōrin School" since Tawaraya Sōtatsu rather than Kōrin was the first great master in this tradition. Actually Sōtatsu himself owed much to a renowned craftsman, calligrapher, and aesthete named Hon'ami Kōetsu (1558—1637), who was the leading promoter, if not the inventor, of the bold decorative style Sōtatsu employed.

The Rimpa School is unique in that whereas the teacher-pupil lineage in other schools was almost invariably direct, Kōrin lived almost a century after Sōtatsu, and Sakai Hōitsu (1761—1828), Korin's greatest follower, came still a century later. The men are united, however, by their style—a happy, expansive style, full of gold and silver and bright colors, all arranged with the remarkable Japanese talent for flat decorative patterns. Historically, the Rimpa style stems from the traditional *tsukuri-e*, but incorporates the size and verve of wall paintings produced in the ebullient Momoyama period (1573—1615). To the Japanese, the Rimpa style seems almost perfect. At its best it shows a remarkable balance between wit and emotion, between classic reserve and decorative flamboyance, between sensible composition and gorgeous colors. From the technical point of view, the Rimpa artists' most interesting innovation was the practice, widely adopted in modern times, of retouching painted surfaces before they dried (*tarashikomi*).

As examples of the pre-modern Rimpa style we have chosen "Gods of Wind and Thunder" (*Page 20*), "Screen Painting of Fan Faces" (*Page 22*), and paintings based on the *Tale of Genji* (*Pages 22 and 23*), all by Sōtatsu, along with Kōrin's "Gods of Wind and Thunder" (*Page 20*), which is almost a direct copy of Sōtatsu's work, "Plum Blossoms" (*Page 26*), and "Irises" (*Page 28*). Many other works by Sōtatsu and Kōrin have been preserved.

After Hōitsu, the Rimpa School entered a period of sterile formalism from which it was not rescued until several members of the Japan Institute of Art became interested in it. Thanks to these artists, it has undergone quite a revival in recent decades. Early modern proponents of the style were Shimomura Kanzan, Hishida Shunsō (1874—1911), Imamura Shikō

(1880—1916), and Hayami Gyoshū (1894—1935) (*Pages 24 and 25*). More recently the Rimpa influence has become evident in the paintings of Kobayashi Kokei, Yasuda Yukihiko, and particularly Maeda Seison, who is an expert with the *tarashikomi* technique. Seison's "Gods of Wind and Thunder" (*Page 21*) and "Pink and White Plum Blossoms" (*Page 27*) clearly mark his debt to Sōtatsu and Kōrin.

The simple, lifelike beauty of Rimpa paintings has something in common with modern Western decorative art, and for this reason recent Japanese painters of all schools have evidenced an interest in the Rimpa style. Thus Hirafuku Hyakusui (1877—1933), who was clearly of the naturalist lineage, displayed in such works as his well-known "Seashore" (*Page 29*) a sense of color and composition that would do credit to a Rimpa artist, and the Kyoto artists Fukuda Heihachiro (1892—) (*Page 1*) and Tokuoka Shinsen (1896—) (*Page 28*), who have devoted themselves to discovering a decorative style that is both emotionally and intellectually satisfying, may in a broad sense be considered modern members of this school. Furthermore its influence is clear in the works of a number of artists who work in oils, notably Umehara Ryūsaburō (1888—), a disciple of Renoir (*See Section 7*). The Rimpa approach will no doubt continue to be an important factor in the future development of Japanese painting.

4. THE NANGA SCHOOL

During the Yüan (1280—1367) and Ming (1368—1643) dynasties in China the style of painting that characterized the Imperial Academy of Art took on a very harsh, formal aspect. In opposition to this, literary men who painted simply for the love of doing so adopted a style that was softer, freer, and more emotional. These amateur artists were in large part southerners, and for this reason Ming art critics began to speak of their works as Southern School paintings, thus distinguishing them stylistically from the works of the professional painters, who came to be known as the Northern School. In Japan, the style of the Ming literary men was imported at a time when the dominant Kanō School had become dry and conventional, and just as in China, literati in Japan eagerly took up the new manner as a means of expressing their individual feelings. The works that resulted from this

innovation are spoken of in Japan both as "Nanga," or "Southern paintings," and "Bunjin-ga," or "paintings by literary men."

The first important painters of Nanga in Japan were Ike-no-Taiga (1723—1776), and Yosa Buson (1716—1783), both of whom were poets and scholars of note. The tradition spread to men of culture all over Japan, and a number of excellent painters emerged, the most outstanding of whom were Uragami Gyokudō (1745—1820), Aoki Mokubei (1767—1822), Tanomura Chikuden (1777—1835), and Watanabe Kazan (1793—1841). Taiga (*Page 30*) and Gyokudō (*Page 32*) in particular are widely appreciated today.

In the early Meiji period, after the feudal system had been overthrown, the Nanga style became very fashionable among artists for a time, but possibly for that reason most of the paintings produced in this style were mediocre or worse. The free spirit of the Edo literary men apparently disappeared when their antagonist, the Tokugawa government, was removed from the scene. A number of painters formally adhered to the Nanga School, but as a rule more interesting works were turned out by artists of different schools who adopted features of the Nanga. Among these were Imamura Shikō (*Page 31*), Hayami Gyoshū (*Page 25*), Tomita Keisen (1876—1936), (*Page 31*) Murakami Kagaku (1889—1939) (*Page 33*), and Ogawa Usen (1868—1936) (*Page 35*). Ono Chikkyo's "Winter Landscapes" (*Page 33*), though clearly the work of an artist of the realistic school, also have a touch of Nanga lyricism. One exception to the rule stated above was Tomioka Tessai (1836—1924) (*Page 34*), who, though a thoroughgoing follower of the old Nanga tradition, produced, particularly during his later years, some of the most inspired paintings of the modern era—indeed of any era of Japanese art. Tessai, who also incorporated elements from the Yamato-e, was a painter with whom art historians of the future will have to reckon.

The free, undogmatic qualities of the Nanga style appealed to many of the modern Japanese artists who studied and adopted Western styles. Kishida Ryūsei (1891—1929), Morita Tsunetomo (1881—1933), and others whose styles were principally derived from the Occident painted works that could well be classed as Nanga. The same is true even today of Kosugi Misei (1881—), Nakagawa Kazumasa (1893—) and Wada Sanzō (1883—). We might further note that the Nanga style became involved with the Fauvist movement in Japan and has exerted considerable influence on Japanese oil painting.

5. THE MARUYAMA-SHIJŌ SCHOOL

"Maruyama-Shijō" is the name applied to a school of naturalistic painters established by Maruyama Okyo (1733—1795). The school includes both an orthodox faction and a faction that broke off under the leadership of Okyo's pupil Matsumura Goshun (1752—1811) (*Page 38*). Goshun's followers form the "Shijō" part of the school, named for the district in Kyoto where Goshun resided. There is not sufficient difference between the groups to treat them separately here.

Okyo first studied the Kanga style but was dissatisfied with the pedantic formalism that gripped the Kanō School in his day. Eventually, inspired somewhat by Western principles of perspective, which he observed in imported Dutch prints, as well as by the naturalistic style of Ming and Ch'ing artists, he created a new mode which revealed something of the old Japanese flair for decorativeness, but was more notable for its realism (*See Page 36*). To remain faithful to nature as it actually appeared, Okyo adopted the revolutionary practice of holding his brush aslant instead of at right angles to the painting. Goshun added strength to Okyo's new style by borrowing from the imaginative Nanga painter Yosa Buson.

The Maruyama-Shijō attempt at realism drew nothing but insults from the other schools, but the common people of the Kyoto region appreciated the soft, natural, lyric feeling of these new paintings, and eventually this school became dominant in that general area. The simple forthright reversion to nature as well as the light carefree brush work of the Kyoto School influenced an amazing number of later artists.

Since this school was supported by the common folk, it benefited from the rise in status of the latter that resulted from the Meiji Restoration. Attacks gradually ceased, and the school has continued to thrive to the present day. The man who brought modern vision to this school and became the focal point of Kyoto art circles was Takeuchi Seihō (1864—1942), and the qualities of the modern Shijō style are best displayed in "After a Shower" (*Page 38*) and other works by him. In the orthodox wing of the Maruyama School, the most prominent leader was Yamamoto Shunkyo, who was in many ways Seihō's equal, but who, as one might suspect, employed a firmer, more rigid style. The Maruyama-Shijō style was introduced to Tokyo during the

the Meiji period by Kawabata Gyokushō (1842-1913) (*Page37*), who organized a new society of naturalistic artists known as the Museikai. The tradition of this school, with certain changes, is still being carried forward by contemporary artists.

In Kyoto aside from the Maruyama-Shijō School, the Kishi School which also followed naturalistic tendencies, deserves mention. In the Meiji period Kishi Chikudō (1826—1897) developed a style distinguished from that of other naturalists by its taut sensitive lines (*see Page 39*). Kishi found an able follower in Nishimura Goun (1877—1927), whose works are characterized by similar brush work (*Page 39*).

Kawai Gyokudō, who like Seihō was disciple of Kono Bairei (1844—1895), attempted to develop the style of the naturalist school by adding elements of the Kanō style (*see Page 40*). On the other hand, Hashimoto Kansetsu (1883—1944), who was a disciple of Seihō, achieved very original effects with a classical approach to naturalism. His "Monkeys" (*Page 41*) is very similar to a well-known work by Hasegawa Tōhaku (1539-1610) (*Page 1*) and serves as a good example of a historical trend in Japanese painting toward a cheerful, light-hearted mode of expression.

6. THE GENRE SCHOOL

The well-known Japanese *ukiyo-e*, "pictures of the floating world," first appeared in the sixteenth century as an accompaniment to a current rise in the social and economic status of commoners. Painters began in this age to take as subjects the various activities of ordinary townspeople—picnics in the country, horse races, revels in the gay quarters, lively festivals, and so on—and an attempt was made for the first time to adapt the artistic idiom to less-than-aristocratic tastes. At first stylistic elements were borrowed more or less indiscrimately from the Tosa and Kanō Schools, as in the rather staid and formal "Merriment under the Cherry Blossoms" (*Page 42*), but gradually a genuinely new mode began to take form (*see Page 43.*) Whereas the early paintings usually showed groups, artists began to concentrate more and more on individuals, particularly individual women, and by the latter half of the seventeenth century a special category comprising paintings of great beauties had come into existence. As the Edo period advanced, the

condition of townspeople in Edo continued to improve, and there appeared hundreds and thousands of woodblock prints in this style centered about the theater, the geisha districts, and other places of interest to the common man. The development of the woodblock print itself was a factor of paramount importance in the growth of the *ukiyo-e* since it provided a means of wide circulation.

The *ukiyo-e* persisted into the Meiji period, but by this time it had lost much of its vividness, and the sudden changes in manners and customs that followed the opening of the country were enough to drive the once so popular genre style virtually out of existence. Still, at least one notable artist, Kaburagi Kiyokata (1878—), made an enviable place for himself in the world of art by bringing the old *ukiyo-e* up to date. Kiyokata was a disciple of Mizuno Toshitaka (1866—1908), a member of the Utagawa School. While continuing in the tradition of the Edo period, Kiyokata, who also had the benefit of a good modern education, added a certain non-plebian literary flavor to the old style. Prominent pupils of Kiyokata are Itō Shinsui (1898—) and Terashima Shimei (1896—). Shinsui's happy realism and Shimei's soft lyric touch are contrasting aspects of the contemporary achievements of genre artists.

Genre art in Kyoto took a somewhat different form from the Edo *ukiyo-e*. Of particular note were the paintings of women produced by Maruyama Ōkyo, Nagasawa Rosetsu (1755—1799), Komai Genki (1747—1779), and their followers. The tradition created by this group was brought to its culmination in the modern age by Uemura Shōen (1875—1949). Shōen, a woman herself, was particularly remarkable for her delicate sense of coloring and her light-fingered command of the brush.

Other modern painters instead of following the genre tradition as it existed in the Meiji period have reverted to the lively vigorous style of the early Tokugawa period. Imamura Shikō and Kobayashi Kokei in Tokyo and Tsuchida Bakusen (1887—1936) and Murakami Kagaku in Kyoto have all experimented in this direction with considerable success. Bakusen concentrated on pictures of the colorful dancing girls of Kyoto, but as time went on his interest moved from the genre aspects of his subjects to the pictorial effect of his color patterns. "Dancer in the Wood" (*Page 48*) is perhaps inspired by Edo-period genre painting, but it is of interest primarily as a decorative design. In this conection we should mention that the works of Kishida

Ryūsei and at least one group of nudes among the works of Umehara Ryūsaburō, though modern in appearance, are probably related to early genre art.

7. THE INFLUENCE OF TRADITION ON JAPANESE WESTERN-STYLE PAINTING

Occidental painting was first brought to Japan in the Momoyama period by Christian missionaries. It was imitated for a time by a few Japanese artists, but was practically forgotten after the beginning of the Edo period, when Christianity was banned by the shogunate. In the nineteenth century, however, Western art again began to penetrate into Japan, this time in the company of Western science and industry, and in the Meiji era it was actively imported, along with the various other elements of European culture. In time, it came to constitute almost as important a force in the world of art as traditional Japanese painting. As early as 1907, when the Ministry of Education sponsored its first art exhibit, a special section had to be provided for Western-style painting.

The foreign style involved different materials, different techniques, and indeed a different type of thinking from the native tradition, and at first the two seemed completely incompatible. The Japanese who attempted to work in the Western medium were prevented by their own historical background from advancing far beyond the stage of sheer copying, and little of their personality, or for that matter of the Japanese aesthetic sense, is visible in their works. In the past fifty years, however, painters working in essentially Western idioms have reverted more to traditional Japanese ideas and techniques. This tendency has been furthered by the shift from realism to expressionism in Europe. In our own time the simplicity and softness of ancient Japanese art have at last found their way into oil paitings.

One of the best known Japanese exponents of Western art, Umehara Ryūsaburō (1888—), having studied under Renoir, later became fascinated with native Japanese styles. In his works one can detect the influence of the early *ukiyo-e*, the Yamato-e, and the decorative Rimpa style, all handled with a freedom of spirit that would become a member of the Nanga School. Umehara at times has even forsaken oils for Japanese rock pigment in his

attempt to amalgamate the Eastern and Western traditions.

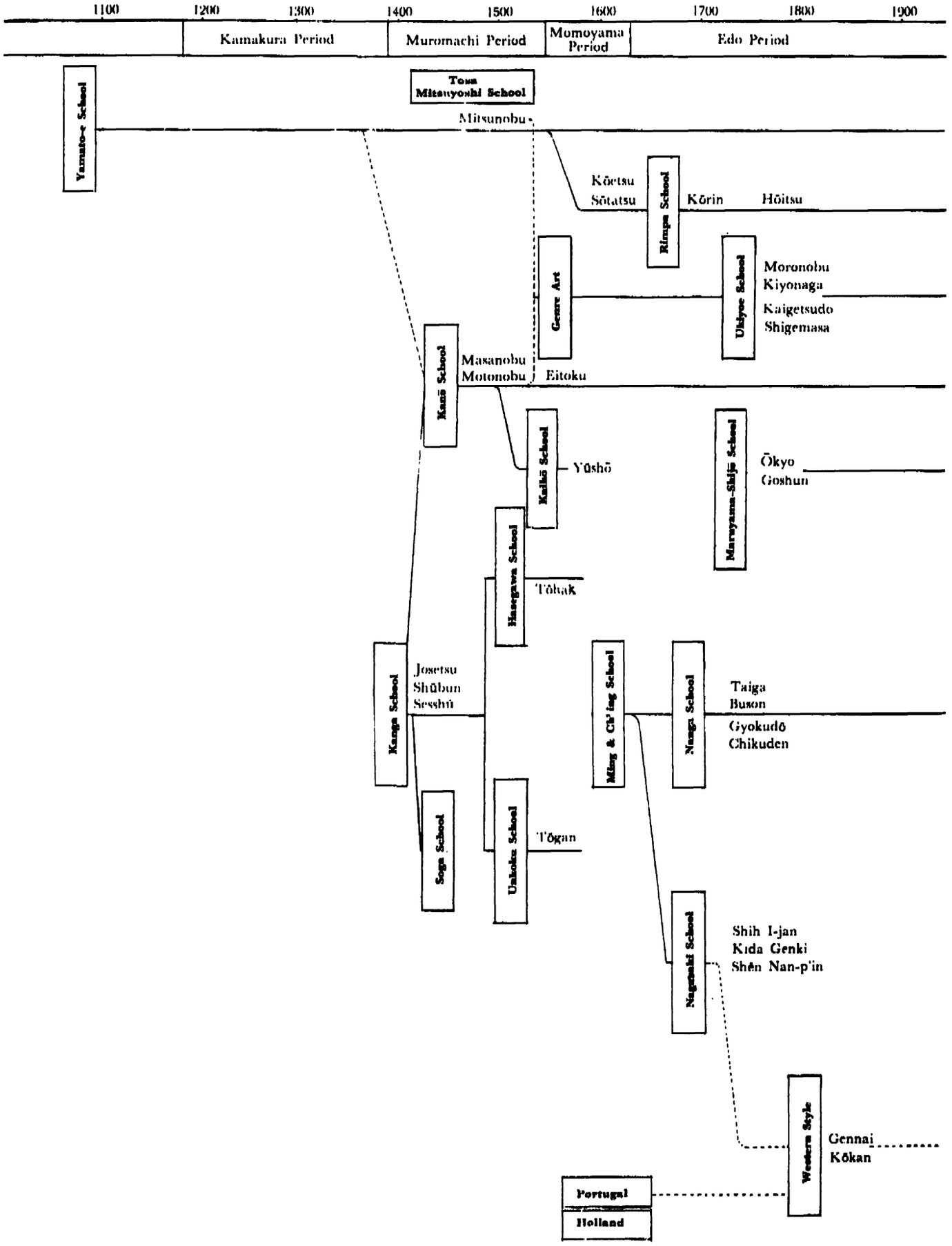
Umehara's friendly rival, Yasui Sōtarō (1888—1955), was also a student of French Impressionism, but in his Cézanne-inspired style there is a compositional strength related to the ancient Kanō School and a sense of ornamental design no doubt inherited from the Rimpa School. As a result, we might remark, Yasui's works are exceedingly easy for Japanese to understand and appreciate.

Umehara and Yasui have by no means been alone in their effort to combine two worlds. Suda Kunitarō (1891—), while working in the darkly realistic Spanish manner, took many hints from the traditional ink monochrome, and Japanese Fauvists, such as Kobayashi Wasaku (1888—) and Nakagawa Kazumasa (1893—), have evidenced a great attraction for the lyricism of the Nanga. Wakita Kazu on the other hand reveals a style strongly affected by the simple but elegant Yamato-e.

Still another modern artist who has felt the pull of tradition is Munekata Shikō (1903—), whose woodblock prints have in recent years won worldwide praise. Shikō has in effect transformed the simple, candid style of the Yamato-e style into an energetic modern medium, the appeal of which is not limited to Japan.

The tradition of Japanese art was not formed overnight. Each age, each artist has added to it, transformed it, polished it. Nor has this process ended. The paintings given here show the extent to which modern artists have been inspired by their native heritage and the various ways in which they have added their own ideas to it. It is true that for a number of years after the beginning of the modern period traditional art seemed in danger of being eclipsed by that imported from the West, but in more recent times serious attempts have been made to amalgamate the two. To judge from the works being turned out by Japanese artists today, the old tradition promises to become an even more important force in the future that it has been so far, though its influence will likely be less obvious on the surface.

CHRONOLOGICAL CHART



BIOGRAPHICAL LIST

1. Fukuda Heihachirō (1892–)

Born in Ōita Prefecture. Graduated from the Kyoto Professional School of Painting in 1918. Exhibited a work entitled "Snow" in the first Imperial Exhibit and won special mention for "Carps" at the third. In 1930, together with Yamaguchi Hōshun, Kimura Sōhachi, and others, formed the Rikuchō Society. Style bold, simple, and realistic, but decorative. In 1948 displayed "Snow" in the fourth National Exhibition and won the first Mainichi Art Award. Member of the Academy of Art. Representative works: "Lotuses," "Rain."

2. Hashimoto Gahō (1835–1908)

Born in Tokyo. Father was a painter named Seien-yōhō. Studied the Kanō style under Shōsen-in Masanobu. By around 1885 had achieved a degree of fame. Cooperated with Fenollosa and Okakura Tenshin in founding the Tokyo College of Art and became one of its first professors. Later cooperated in establishing the Japan Institute of Art and lent guidance to Yokoyama Taikan, Hishida Shunsō, Shimomura Kanzan, Kawai Gyokudō, and other younger artists. Member of the Imperial Household Art Staff. Representative works: "Landscape," "Autumn Landscape," "Eight Views of Hsiao-hsiang."

3. Hashimoto Kansetsu (1883–1944)

Given name: Kan'ichi. Born in Kobe. Studied first under Kataoka Kōkō and then under Takeuchi Seihō. Afterward made a thorough study of ancient Chinese and Japanese painting as well as the Shijō and Nanga styles. His own individualistic style contained elements of all these, plus a touch of realism. Exhibited in the early Ministry of Education Exhibitions and acted as a judge for the Imperial Exhibit from its inception. Visited China and Europe many times. Known for his free forceful brushwork. Became a member of the Imperial Household Art Staff in 1934 and later a member of the Imperial Art Academy. Representative works: "Monkeys," "Monkeys in the Frost," "Late in the Day."

4. Hayami Gyoshū (1894–1935)

Original name: Makita Eiichi. Born in Tokyo. Studied under Matsumoto Fūko, and later active in the Kōji Society. Together with Imamura Shikō, formed the Sekiyō Society, dedicated to the promotion of new creative painting in the Japanese tradition. Displayed works in the Japan Institute of Art Exhibits after the institute was revived in 1914, and was made an associate member in honor of his "Six Scenes Outside Kyoto," first exhibited in 1917. Afterward produced many controversial works. In 1930 went to Europe to attend an exhibit of Japanese art in Rome. After returning produced a number of flower-and-bird pictures in a quiet, profound style. Early works are in the modern Nanga style, but he also experimented with realism, symbolism, structuralism, and the monochrome style of Sung and Yüan China. Had a sure command of traditional styles, but was ever seeking new modes of expression. Paintings evoke much interest today. Representative works: "Kyoto Dancing Girl," "Dance of Fire," "Tree," "Autumn Eggplants," "Camellia Tree," "The Full Moon."

5. Hirafuku Hyakusui (1877–1933)

Given name: Teizō. Born in Akita Prefecture. Studied in Tokyo under Kawabata Gyokushō, and later attended the Tokyo College of Art. Participated in the naturalist movement, and displayed a number of realistic works at the Ministry of Education Exhibitions and the Imperial Exhibitions. Member of the Imperial Art Academy and professor at the Tokyo College of Art. Representative works: "Ainus," "Seashore."

6. Hishida Shunsō (1874–1911)

Born in Nagano Prefecture. Went to Tokyo at the age of ten and studied traditional

painting under Yūki Masaaki. Later entered the Tokyo College of Art and received the guidance of Okakura Tenshin and Hashimoto Gahō. After graduation taught at the college, but resigned when Tenshin and Gahō did. Became an active member of the Japan Institute of Art. A pioneer in the modern Japanese style. Representative works: "Black Cat," "Falling Leaves," "Reflections in the Water".

7. Imamura Shikō (1880–1916)

Given name: Jusaburo. Born in Yokohama. First studied water colors under Yamada Umasuke, and later entered the school of Matsumoto Fūko. Together with Yasuda Yukihiko and others, founded the Kōji Society. First specialized in historical paintings, but later turned to different subjects. Displayed a bold, free style marked by a remarkable sense of coloring. Participated as an associate in the Japan Institute of Art Exhibit in 1914. Later influenced by Impressionism as well as by the style of Sōtatsu and that of the Nanga School. Representative works: "Date Masamune," "Lion," "Eight Views of Omi," "Scroll Depicting Tropical Countries."

8. Imao Keinen (1845–1924)

Studied under Umegawa Tōkyo and Suzuki Hyakunen before establishing own school. Particularly skilled at paintings of flowers and birds. Member of the Imperial Art Academy and the Imperial Household Art Staff. Representative works: "Eagles and Monkeys," "Moon through the Pines."

9. Itō Shinsui (1898–)

Given name: Hajime. Born in Tokyo. Entered the school of Kaburagi Kiyokata at the age of fourteen. Work first selected for the Ministry of Education Exhibition in 1915. Widely praised for "Fingers," painted in 1916. Entered a painting each year in the Imperial Exhibition from the fifth on. Won special mention for "The Sound of Wings" in the eighth and "Fair Day in Autumn" in the tenth. Became a judge in 1933. Noted for his strong, sure style in genre paintings, especially paintings of women. After the war, awarded Academy of Arts Prize for "Mirror," exhibited at the Third National Exhibition. Now on the National Exhibition board of directors and adviser to the Nichigetsu Society. Representative works: "The Tanabata Festival," "Incense Party," and "Portrait of Kiyokata."

10. Kaburagi Kiyotaka (1878–)

Born in Tokyo. Studied under Mizuno Toshikata of the Edo *Ukiyo-e* school and continued in later life to show a preference for genre paintings. Gained early recognition for book illustrations, and later became more famous for works displayed in the Ministry of Education Exhibitions. Aside from bringing new life and freshness to the genre style, painted many noteworthy portraits. Member of the Academy of Arts and the Imperial Household Art Staff. Representative works: "At the Tomb of Madame Ichiyō," "Tsukiji Akashi-chō," "Portrait of Sanyūtei Enchō."

11. Kajita Hanko (1870–1917)

Given name: Teijirō. Born in Tokyo, Father was a goldsmith named Masaharu. Entered the school of Nabeta Gyokuei of the Shijō School, and later studied draftsmanship under Suzuki Kason. Joined the Japan Institute of Art. In 1897 became principal of the Toyama Prefectural School of Engineering. Clever at design and versed in ancient literature. Became well known for illustrations to novels. Among pupils were such famous artists as Kobayashi Kokei, Maeda Seison, and Okumura Dogyū. Representative work: "Bitter Thoughts on a Spring Evening."

12. Kanō Hōgai (1828–1888)

Given name: Kōtarō. Born in Yamaguchi Prefecture. Inherited the office of painting teacher to the Lord of Toyoura, but later moved to Tokyo and entered the school of Kanō Shōsen-in. At the time of the restoration was reduced to poverty, but was discovered by Fenollosa and Okakura Tenshin, together with whom he participated in the founding of the Tokyo College of Art. Died before the school was actually opened, but contributed much to the revival of traditional painting. Works were an inspiration to later painters, who look up to him as a pioneer of modern Japanese art. Style was in the ancient Kanō tradition, with certain Western elements in composition and

coloring. Representative works: "Fudō Myōō," "The Compassionate Mother Kannon," "Great Eagle."

13. Kawabata Gyokushō (1842–1913)

Born in Kyoto, the son of a well-known lacquer-maker. Moved to Tokyo, studied Western techniques, and was invited to the newly founded Tokyo College of Art, where he eventually became a professor. Also opened the Kawabata School of Painting. Style is in the orthodox tradition of the Maruyama School. Particularly skilled at landscapes and flower-and-bird pictures. Representative works: "Landscape after a Rain," "Waterfowls and Lotus Flowers."

14. Kawabata Ryūshi (1885–)

Given name: Shōtarō. Born in Wakayama. First studied Western painting at the Hakuba Society and later in the Taiheiyō Painting Society. Worked for the *Kokumin Shimbunsha* (*People's Newspaper Co.*). Went to U.S. in 1913. After returning worked in the traditional Japanese styles, and in 1917 was accepted as an associate contributor to the Japan Institute of Art Exhibit. In 1925 separated from the Institute, and in 1926 organized the Seiryū Society. In 1935 became a member of the Imperial Art Academy, but later retired to continue his career privately. Sought in his paintings for lively, dynamic effects and was fond of large paintings executed with broad free brushwork. Exerted great influence on painters of the Showa period (1926-present). Representative works: "Soil," "Naruto," "Pacific Series."

15. Kawai Gyokudō (1873–)

Given name: Yoshisaburō. Born in Aichi Prefecture. First studied the Shijō style under Kōno Bairei and Mochizuki Gyokusen in Kyoto. Later went to Tokyo and studied under Hashimoto Gahō of the Kanō School. Style is a combination of Shijō and Kanō styles, founded on tradition, but marked by a warm feeling for nature. Professor in the Tokyo College of Art, member of the Academy of Art and the Imperial Household Art Staff, and recipient of a National Cultural Award. Representative works: "Passing Spring," "Summit of a Mountain in an Evening Glow," "Tinted Rain."

16. Kikkawa Reika (1875–1929)

Given name: Jun. Born in Tokyo. First learned Kanō and Tosa styles from Kanō Yoshinobu, Matsubara Sukehisa, Yamana Tsurayoshi, and others, but later came under the influence of Reizei Tamechika, a painter of the late Tokugawa period who had worked to revive the Heian Yamato-e. Also studied the Chinese styles of the Han, Wei, and Six Dynasties periods. Paintings characterized by graceful lines and fine technique. Excelled among modern painters in scholarship. Was appointed a judge for the Imperial Exhibition, but rarely exibited paintings in government-sponsored exhibits. Representative works: "Li Sao," "*Hakoya no Otome*."

17. Kikuchi Keigetsu (1879–1955)

Former name: Hosono Kanji. Born in Nagano Prefecture. First studied in Kyoto under Kodama Katei of the Nanga School. Later worked under Kikuchi Hōbun of the Sanjō School and was adopted by Hōbun. From the time of the early Ministry of Education Exhibitions, received prizes for his works in the Kyoto tradition. Developed a calm, classic style. In 1925 became a member of the Imperial Art Academy and in 1934 a member of the Imperial Household Art Staff. The sculptor Kikuchi Kazuo is his son. At present Keigetsu is one of the presiding elders of Kyoto art circles. Represesentative works: "Southern Scene," "Standing Woman," "Chrysanthemums."

18. Kishi Chikudō (1826–1897)

Given name: Shōroku. Born in Kyoto. Studied first under Kanō Eigaku and later under Kishi Renzan, by whom he was adopted as an heir. Kept up the Kishi tradition, but also experimented with Western shading and perspective in landscapes. Best known for pictures of tigers and other animals. Worked for Prince Arisugawa, and served as judge for many exhibits. Member of the Imperial Household Art Staff. Representative works: "Vicious Tiger," "Landscape at Otsu," "Cat in the Moonlight."

19. Kobayashi Kokei (1883–)

Given name: Shigeru. Born in Niigata. Went to Tokyo in 1899 and became a pupil of Kajita Hanko. Later joined the Kōji

Society and studied in the company of Yasuda Yukihiko and Imamura Shikō. At first his style was similar to Hanko's, but later, having experimented with realism, he developed a fresh approach, best displayed in his paintings of classical subjects. His style is one of the most prominent ones in modern Japanese painting. In 1914, participated as an associate in the newly revived Japan Institute of Art Exhibit. In 1922 traveled in Europe, and in 1935 became a member of the Art Academy. In 1944 became a member of the Imperial Household Art Staff, while concurrently serving as a professor at the Tokyo College of Art. Honored with Cultural Award in 1954. Representative works: "Hall of Amida," "Crane and Turkey," "The Story of Lady Kiyo," "Doing the Hair."

20. Kobori Tomoto (1864–1931)

Former surname: Sudō. Born in Ibaraki Prefecture. Studied in Tokyo under Kawasaki Senko. Painted historical subjects in the Yamato-e style. Active in the Japan Art Society and the Japan Painting Society. Later became a professor at the Tokyo College of Art and member of the Imperial Art Academy as well as the Imperial Household Art Staff. Teacher of Yasuda Yukihiko and other well-known artists. Representative works: "Warrior," "Tokoyo."

21. Kōno Bairei (1844–1895)

Original name: Yasuda Naotoyo. Born in Kyoto. First studied the Maruyama style under Nakajima Raishō. Later studied landscapes under Shiokawa Bunrin of the Shijō School, and developed an original aproach to realism. Became a teacher in the Kyoto Metropolitan School of Painting and also ran a private school. Organized the Kyoto Youth's Painting Society and the Kyoto Private Institute of Painting. Devoted himself to the development of the new Japanese style. Among pupils were Takeuchi Seihō, Kikuchi Hōbun, Tsuji Kakō, and Kawai Gyokudō. Representative Works: "Rural Scene in the Fall," "Brahma Testing the Three Beasts."

22. Maeda Seison (1885–)

Given name: Renzō. Born in Gifu Prefecture. Entered the school of Kajita Hanko in Tokyo in 1901, and later joined the Kōji Society, in which he was associated with Imamura Shikō and Yasuda Yukihiko. Made a name for himself in the early Ministry of Education Exhibitions, and later, together with Yukihiko and Kobayashi Kokei, became a central figure in the Japan Institute of Art. Appointed to the Imperial Art Academy in 1935 and the Imperial Household Art Staff in 1944. In 1952 was made a professor at the University of Arts (Geijutsu Daigaku), in which position has acted as a leader in the field of traditional Japanese painting. Historical subjects numerous among early paintings, but also excelled at portraits and flower-and-bird pictures. In recent times has displayed beautiful linework accompanied by modulated colors reminiscent of Sōtatsu. Representative works: "Eight Famous Scenes in Kyoto," "Gods of Wind and Thunder," "Portrait of Mr. Y.."

23. Matsuoka Eikyū (1881–1938)

Given name: Mitsuo. Born in Hyōgo Prefecture. Younger brother of Yanagida Kunio. Studied first under Yamana Tsurayoshi and later at the Tokyo College of Art. After graduation was appointed professor. Promoted the revival of the Yamato-e style. Became a judge of the Imperial Exhibitions and at the tenth exhibition displayed "Shigemori at the Battle of Heiji," which won the Imperial Art Academy Award. Style is a modern interpretation of the Tosa tradition. Appointed to the Imperial Art Academy in 1930. Representative works: "The Minister of the Right, Sanetomo," "Muro-kimi."

24. Mori Kansai (1814–1894)

Born in Yamaguchi Prefecture. Went to Kyoto and studied under Mori Tetsuzan, who later adopted him. Last great painter of the Maruyama School in the Meiji period. Active participant in Kyoto art societies, and teacher of many disciples, among them Yamamoto Shunkyo and Nomura Bunkyo. Member of the Imperial Household Art Staff. Representative works: "Spring, Summer, and Fall," "Waterfall in a Forest of Pines."

25. Munekata Shikō (1903–)

Born in Aomori. Specializes in woodblock prints. Participated in the Imperial Exhibitions and the National Exhibitions. Awarded a grand prize at the Venice and San Paulo Biennale for his woodblock prints.

26. Murakami Kagaku (1888–1939)

Original name: Takeda Shin'ichi. Born in Kobe. Graduated from the Kyoto Professional School of Painting. Displayed works in the Ministry of Education Exhibitions and was given special mention at the tenth for his "Amida." In 1918 cooperated with Tsuchida Bakusen, Sakakibara Shihō, Ono Chikkyō, and others in forming the Society for Creative Japanese Painting. After the society disbanded in 1929, retired to Kobe and continued to paint privately. Style is literary and in his late period deeply religious. Painted many Buddhist subjects and mountain scenes. Representative works: "Hidaka River," "Nude," "Mountains."

27. Nakagawa Kazumasa (1893–)

Born in Tokyo. Specializes in oils. In 1915 joined the Sōdo Society and came under the influence of Kishida Ryūsei. Later gradually developed an independent style marked by fine colors and typically Oriental linework. Has participated in the Nika Society exhibits and received the Nika Award. In 1922 participated in the founding of the Shunyō Society and is still a leading member thereof. In recent years has produced several outstanding oil paintings.

28. Nishimura Goun (1877–1938)

Given name: Genjirō. Born in Kyoto. First studied under Kishi Chikudō and then under Takeuchi Seihō. Particularly skillful at small pictures of birds and flowers. Style neat and realistic. Because of illness, produced few large works. In 1925 acted as a judge at the Imperial Exhibition. In 1935 became a member of the Imperial Academy of Art. Was also a professor at the Kyoto Professional School of Painting. Representative works: "Autumn Eggplants," "Sunlight and Rain."

29. Ogawa Usen (1868–1938)

Given name: Shigekichi. Born in Sendai. First studied Western painting with Honda Kinkichirō; later studied under Kaji Tamenari and Hōbokusai. Ran a series of cartoons in the *Chōya Newspaper* and developed a new free style. In 1917 became an associate contributor to the Japan Institute of Art Exhibit, and began to be recognized for his serious paintings, which were developed from the Nanga style. Also skilled in calligraphy. Representativd works: "Four Studies of Marshes," "Fantastic Stones," and "Listening to Autumn".

30. Ono Chikkyō (1889–)

Given name: Eikichi. Born in Okayama. Studied painting under Takeuchi Seihō and later was graduated from the Kyoto Professional School of Painting. Entered his "Two Island Landscapes" in the Ministry of Education Exhibit and won special mention. In 1918, with Tsuchida Bakusen and others, formed the Society for Creative Japanese Painting. In 1922, visited France, Italy, and other European countries. Style is soft, warm, and candidly naturalistic. It was influenced somewhat by Western painting. In 1947 became a member of the Art Academy, while serving as professor of art at the University of Kyoto. Representative works: "The Straits of Nagato," "Winter Landscape," "Sea and Rain."

31. Shimomura Kanzan (1873–1930)

Given name: Seisaburō. Born in Wakayama Prefecture. Studied under Kanō Hōgai and Hashimoto Gahō and was in the first class graduated from the Tokyo College of Art. Remained at the school for a time as an assistant professor, but left when Okakura Tenshin resigned. Participated in the founding of the Japan Institute of Art, and together with Yokoyama Taikan and Hishida Shunsō, was active in organizing the institute's exhibitions. After traveling abroad, became one of the first judges of the Ministry of Education Exhibitions. Took a leading part in the reorganization of the Japan Institute of Art in 1914. Later became a member of the Imperial Household Art Staff. Style very immaculate and influenced by thorough study of Japanese literary classics. Exerted much influence on younger artists. Representative works: "Portrait of Tenshin," "Imperial Journey to Ohara," "Trees in Autumn."

32. Suda Kunitarō (1891–)

Born in Kyoto. Specializes in oils. Graduated from the department of art history, Kyoto University, in 1916 and entered the Kansai Institute of Art in the following year. Went to Europe in 1919 and returned in 1923. Became a lecturer in the faculty of letters, Kyoto University. In 1934 became a member of the Dokuritsu Art Society. In 1947 appointed to the Japanese Academy of Art.

33. Takeuchi Seihō (1864–1942)

Given name: Tsunekichi. Born in Kyoto. Studied under Tsuchida Eirin and Kōno Bairei and was awarded prizes by local art societies at an early age. In the 1890's was the leading young painter of Kyoto. Style based on that of the Shijō School with certain archaic elements. Traveled abroad and and absorbed Western methods, which added freshness to his style. Had many disciples, among them Nishiyama Suishō, Uemura Shōen, Nishimura Goun, Tsuchida Bakusen, and Tokuoka Shinsen. Most influential in modern Kyoto art circles. Professor at the Kyoto Professional School of Painting, judge at the first Ministry of Education Exhibition, member of the Imperial Art Academy and the Imperial Household Art Staff, recipient of one of the first National Cultural Awards. Representative works: "After a Shower," "Evening Shower," "Spotted Cat."

34. Tanomura Chokunyū (1814–1907)

Born in Oita Prefecture. At the age of nine entered the school of Tanomura Chikuden, an artist of the Nanga School. Later adopted as an heir by Chikuden. Moved to Kyoto in early Meiji and devoted much effort to the founding of the Kyoto Metropolitan School of Painting, of which he became the first principal. Was a leader of the Kyoto Nanga School and the teacher of Kodama Katei, Tajika Chikuson, and Hattori Gorō. Representative work: "Landscape in the Snow."

35. Terashima Shimei (1896–)

Given name: Norishige. Born in Hyōgo Prefecture. Studied under Kaburagi Kiyokata and has displayed works in the Ministry of Education Exhibitions as well as the National Exhibitions. Served on the board of directors for the Third National Exhibit.

36. Terazaki Kōgyō (1866–1919)

Given name: Chūtarō. Born in Akita Prefecture. First studied the Kanō style under Komuro Hidetoshi a painter in his native town. Later went to Tokyo and studied all the principal styles. Active in the Japan Youth's Painting Society, the Japan Painting Society, and other organizations. In late years, attempted to revive and rejuvenate the Nanga style. Professor at the Tokyo College of Art, judge for the Ministry of Education Exhibitions, member of the Imperial Household Art Staff. Representative works: "Four Brooks," "Eight Views of Hsiao-hsiang."

37. Tokuoka Shinsen (1896–)

Given name: Tokijirō. Born in Kyoto. Graduated from the Kyoto Professional School of Painting and later studied under Takeuchi Seihō. Painting selected for sixth annual Imperial Exhibition. Later "Lotus Pond" and "Carps" won special mention in the same exhibition. Often served as judge. Style is decorative, but based on realism. In 1950 won the Japan Art Academy Award. One of the most prominent painters of the present day. Representative works: "Lotuses," "Irises," "Pond."

38. Tomioka Tessai (1836–1924)

Given name: Hyakuren. Born in Kyoto. Also used the names Tetsujin and Tesshi. Brought up by a Buddhist nun named Ōtagaki Rengetsu. Studied Japanese history and literature, Confucianism, and the Buddhist classics under various scholars. After the restoration served as chief Shinto priest at Minatogawa, Isonokami, and Ōtori Shrines, but later gave himself over to scholarship and art. Served as judge for several exhibits and gradually gained influence in art circles. Had no particular art teacher. At first painted in the Yamato-e style, but after middle years adopted the Chinese Southern School style. Studied the painters of both past and present diligently, and traveled widely about Japan. Worked well both in monochrome ink and in colors. Style free and very individualistic.

Produced many great paintings after reaching the age of eighty. Representative works: "The Former Red Cliff," "Sacred Land of Tung-ying," "The Zen Priest Hakuin visiting the Hermit Hakuyūshi."

39. Tomita Keisen (1879–1936)

Given name: Shizugorō. Born in Fukuoka. Studied the Shijō style in Kyoto under Tsuji Kakō, but later exhibited a preference for the style of Sengai, a painter of the latter Tokugawa period. Also received guidance from Tomioka Tessai. Entered "Cormorant Boats" in sixth Ministry of Education Exhibition, and in 1915 became an associate of the Japan Institute of Art, on which he exerted considerable influence. In 1935 appointed to Imperial Art Academy. Style is a free poetic version of the Nanga, with pure fresh colors. Representative works: "Carrier Pigeons," "Cherry Trees at the Imperial Palace."

40. Tsuchida Bakusen (1887–1936)

Given name: Kinji. Born in Sado. Studied in Kyoto first under Suzuki Shōnen and later under Takeuchi Seihō. Graduated from the Kyoto Professional School of Painting, and later exhibited many fine paintings in the early Ministry of Education Exhibitions. In 1918, together with Murakami Kagaku, Sakakibara Shihō, and others, formed the Society for Creative Japanese Painting and became one of its most active members. Went to Europe in 1921. After returning attempted to harmonize modern Western styles with the traditional Japanese manner. Participated in the Imperial Exhibitions. Style gradually grew quieter and more meticulous. In 1934 became a member of the Imperial Art Academy. Representative works: "Dancer in a Wood," "Morning Glories," "Bath Woman."

41. Uemura Shōen (1875–1949)

Given name: Tsuneko. Born in Kyoto. Attended the Kyoto Metropolitan School of Painting, but left without finishing. Later studied under Suzuki Shōnen, Kōno Bairei, and Takeuchi Seihō. Specialized almost exclusively in pictures of beautiful women. Style was graceful and refined, and in her late years it displayed great finesse in coloring and composition. Member of the Academy of Arts and the Imperial Household Art Staff, and recipient of a National Cultural Award. Representative works: "Long Night," "Mother and Child," "Dusk."

42. Umehara Ryūsaburō (1888–)

Born in Kyoto. Specializes in oils. Studied under Itō Yoshihiko and Asai Chū and attended the Kansai Art Academy. Went to France in 1908 and studied under Renoir. Returned in 1913 and displayed "The Gold Necklace" and other works produced during European sojourn. Joined the Nika Society in 1914 but resigned in 1918. In 1920 went to Europe again and painted in France and Italy. In 1922 participated in the founding of the Shunyō Society but left it in 1926 to join the Society for Creative Japanese Painting (later the National Painting Society). Influence of Renoir strong at first, but gradually Umehara developed a very colorful style of his own. Member of the Imperial Art Academy and recipient of a National Cultural Award. Representative works: "Peking Landscape," "Sakurajima," "Roses," "Mt. Fuji."

43. Wakita Kazu (1908–)

Born in Tokyo. Specializes in oils. Went to Europe in 1923 and graduated from the German national art academy in Berlin in 1930. Participated in the Imperial Exhibitions and won special awards in 1935 and 1936 for works displayed at the annual exhibitions of the Kōfu Society. In 1936 together with Inokuma Gen'ichirō formed the Society for New Works (*Shin-seisaku-ha Kyōkai*) which has contributed much to the development of modern art.

44. Yamamoto Shunkyo (1871–1933)

Given name: Kin'emon. Born in Shiga Prefecture. Studied in Kyoto under Nomura Bunkyo and Mori Kansai. Style in the tradition of the Maruyama School. Leader in Kyoto art circles. In 1909 became a professor in the Kyoto Professional School of Painters. Later appointed to the Imperial Art Academy and the Imperial Household Art Staff. Representative works: "Shiobara," "Snow and Pines."

45. Yasuda Yukihiko (1884–)

Given name: Shinzaburō. Born in Tokyo. First studied the Tosa style under Kobori Tomoto. Attended the Tokyo College of Art for a time, but left without finishing. Together with Imamura Shikō, founded the Kō-ji Society. Participated in the reorganization of the Japan Institute of Art in 1914 and is still active in that orgrnization. Specializes in Yamato-e. Representative works: "Yume-dono," "Prayer for a Safe Delivery," "The Encampment at Kisegawa."

46. Yasui Sōtarō (1888–1955)

Born in Kyoto. Specializes in oils. Studied under Asai Chū and in 1905 was graduated from the Kansai Art Academy. Went to France in 1907 and studied under Jean Paul Laurence. Also was influenced by Pissaro and Cézanne. Returned to Japan in 1914 and entered the Nika Society. At the second annual exhibit of the society, displayed works made in Europe. In 1935 became a member of the Imperial Art Academy and resigned from the Nika Society. In 1936 together with Yamashita Shintarō organized the Issui Society. Style basically realistic, but gradually more modern and individualistic. Served as professor in the Tokyo College of Art from 1944 to 1952. Member of the Art Academy and recipient of a National Cultural Award. Representive works: "Woman and Peacock," "Suburb of Kyoto," "Portrait of Fukai Eigo."

47. Yokoyama Taikan (1868–)

Given name: Hidemaro. Born in Mito. In 1893 finished in the first graduating class of the Tokyo College of Art. Under the guidance of Hashimoto Gahō, became an assistant professor at the same school, but resigned at the same time as Okakura Tenshin in 1898. Participated in the founding of the Japan Institute of Art and has ever since been one of its leading members. Member of the Imperial Art Academy and the Imperial Household Art Staff. In 1937 received one of the first National Cultural Awards. Representative works: "The Wheel of Life," "Eight Views of Hsiao-hsiang," "Plenty of Room for the Knife," "Mountain Path."

Index

Aoki Mokubei, 62
Binjinga, 43, 45
Ernest Fenollosa, 59
Fukuda Heihachirō, 1, 61
Genre School, 42, 44, 55, 64 ff.
Hasegawa Tōhaku, 41, 64
Hashimoto Gahō, 16, 17, 59
Hashimoto Kansetsu, 41, 64
Hayami Gyoshū, 25, 27, 60, 62
Hirafuku Hyakusui, 29, 61
Hishida Shunsō, 24, 60
Hon-ami Kōetsu, 20, 60
Ike-no-Taiga, 30, 62
Imamura Shikō, 25, 27, 31, 60, 62, 65
Itō Shinsui, 46, 65,
Kaburagi Kiyokata, 44, 46, 65
Kanga School, 15, 55, 58 ff.
Kanō Hōgai, 16, 17, 59
Kanō Masanobu, 58
Kanō Motonobu, 16, 58
Kanō Naganobu, 42
Kanō School, 16, 40, 55, 61, 64, 67
Kara-e, 56, 58
Kawabata Gyokushō, 37, 64
Kawai Gyokudō, 14, 17, 40, 59, 64
Kikkawa Reika, 8, 57
Kikuchi Keigetsu, 12, 58
Kishi Chikudō, 39, 64
Kishida Ryūsei, 62, 65-66
Kobayashi Kokei, 3, 4, 57, 61, 65
Kobayashi Wasaku, 67
Kobori Tomoto, 57
Komai Genki, 65
Kōno Bairei, 64
Kosugi Misei, 62
Maeda Seison, 9, 21, 29, 61
Maruyama Ōkyo, 36, 45, 63
Maruyama-Shijō School, 17, 36, 37, 38, 40, 63 ff.
Matsumura Goshun, 36, 38, 62
Matsuoka Eikyū, 13, 58
Mizuno Toshikata, 65
Morita Tsunetomo, 62
Munekata Shikō, 50, 67
Murakami Kagaku, 33, 62, 65
Nagasawa Rosetsu, 65
Nakagawa Kazumasa, 51, 62, 67
Nanga School, 30, 41, 61 ff., 66
Nihonga, 55
Nishimura Goun, 39, 64
Ogata Kōrin, 20, 26, 28, 56, 60
Ogawa Usen, 35, 62
Ono Chikkyō, 33, 62
Rimpa School, 20, 24, 28, 29, 55, 60-61, 66, 67
Sakai Hōitsu, 60
Sesshū, 14, 16, 58
Shimomura Kanzan, 6, 57, 59, 60
Shūbun, 58
Suda Kunitarō, 51, 67
Takeuchi Seihō, 38, 41, 63, 64
Tanomura Chikuden, 62
Tarashikomi, 60, 61
Tawaraya Sōtatsu, 20, 22, 23, 56, 60
Terashima Shimei, 47, 65
Tokuoka Shinsen, 28, 61
Tomioka Tessai, 34, 35, 62
Tomita Keisen, 31, 62
Tosa-Sumiyoshi School, 55, 56, 64
Tsuchida Bakusen, 48, 65
Tsukuri-e, 57, 60
Uemura Shōen, 45, 56
Ukiyo-e, 43, 64, 66
Umehara Ryūsaburō, 49, 61, 66
Uragami Gyokudō, 32, 62
Utagawa School, 65
Watanabe Kazan, 62,
Yamamoto Shunkyo, 36, 62
Yamato-e, 2, 6, 10, 13, 48, 56 ff., 59, 62, 66, 67
Yasuda Yukihiko, 5, 11, 57, 61
Yasui Sōtarō, 50, 67
Yokoyama Taikan, 15, 17, 19, 59
Yosa Buson, 62, 63

T0106.

UNIVERSAL LIBRARY
143 228
UNIVERSAL LIBRARY